PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors ; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and defeciencies if any, to be rectified in the next edition.

CALCUTTA
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KUMUDRANJAN RAY



INTRODUCTION

Section—I.

(A lecture by Principal S. Ray)

THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient India. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलगुरु—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To day I propose to lay before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth-place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older

than or even as old as, the Mahabbharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his Malavikagnimitra. There the पारिपार्श्विक remarks—मा तावत् । प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमानकवेः कालिदासस्य क्रतौ किं क्रतो बहुमानः—

"No ! No ! Works by such far-famed poets as भास, सौमिल्ल, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?" It is true, the Bengali edition here read धावकसौमिल्ल instead of भाससौमिल्ल of the Bombay version. But धावक was the court poet of श्रीहर्ष in whose name he wrote the रत्नावली and the नागानन्द as we learn from मम्मट who says "श्रीहर्षादेर्धावकादीनामिव धनम्"—wealth as of धावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and धावक are therefore posterior to Kalidasa and धावक is a misreading here. Pandit Ganapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's Arthasastra we meet with this verse—

नवं शरावं सलिलैः सुपूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकञ्च गच्छेद् यो भर्तृपिण्डस्य कृते नयुध्येत् ॥

The sense is—

"A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell". This verse is seen in Bhasa's प्रतिज्ञानाटक also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the papers referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bhita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. (So 4th century B. C. for Bhasa may be probable—See infra ; also our Intro, in Sakuntalam and Ev. of Gita—Kalidasa's Date).

II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clambering among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of nothern India. If I am not mistaken, the poet himself can be cited to back this claim.

Sanskrit dramas end with a benedictory verse called the भरतवाक्य which is read by the principal actor and generally embodies the poet's personal views and opinions. The भरतवाक्य of Bhasa's स्वप्नवासवदत्तम् and बालचरितम् is this :—

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम्

महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥

This may be freely rendered thus :—May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these would have been of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।

सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूत्रधारकृतारम्भैः, begun by the सूत्रधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूत्रधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूत्रधारकृतारम्भैः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—"नान्द्यन्ते ततः प्रविशति सूत्रधारः।" Pandit Sastri here means to say that सूत्रधारकृतारम्भ refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

(नान्द्यन्ते ततः प्रविशति सूत्रधारः) सूत्रधार :—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजह्रदां
कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसम्।
तीर्णः शत्रुनदीं शरासिसिकतां येन प्लवेनार्जुनः
शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः॥

एवमार्यमिश्रान् विज्ञापयामि &c.

The sense is ;—"(After Nandi enters the Sutradhara) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhisma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its billows ; Asvathaman for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present".

In his Duta-Vakyam we find :—नान्द्यन्ते ततः प्रविशति सूत्रधारः।

सूत्रधारः—पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः। व्याविद्धो नमुचिर्येन तनुताम्रनखेन खे॥ एवमार्यमिश्रान् विज्ञापयामि &c.

This is the sense—"(After the Nandi enters Sutradhara) *Sutradhara*—may Upendra's foot, the delight of all the world, guard you—the foot with coppery nails that flung Namuchi up into the air. I beg to announce" &c.

Similar is the opening of his other dramas also.

Kalidasa's Vikramorvasiya begins—वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः। अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः॥ नान्द्यन्ते सूत्रधारः – अलमतिविस्तरेण &c.

This means :—"May Sthanu grant you salvation—Sthanu who is easily reached by steady devotion, whom the Vedantas style as the One Soul that pervades all space who alone is truly called Isvara, whom people longing for beatitude seek by restraining their senses within. (After the Nandi) Sutradhara—Away with great prolixity" &c.

Bhavabhuti's Viracharita has—अथ स्वस्थाय देवाय नित्याय हतपाप्मने। त्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः॥ नान्द्यन्ते सूत्रधारः—अलमतिविस्तरेण &c.

This may be rendered thus—"Salutation to the self-contained resplendent, eternal sin-removing, stageless, Light of knowledge.

(After the Nandi) Sutradhara—away with much prolixity"&c. The opening of other modern dramas also is of a like character. *From these it will appear that in both Bhasa and the later poets the drama opens with a benediction, with this difference, that with Bhasa it is the Sutradhara that utters the benediction. with Kalidasa and others, the speaker is not directly mentioned, the stage direction is absent.* But in them

immediately after the benedictory verse we have the stage direction नान्द्यन्ते सूत्रधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb; It does not say सूत्रधारः प्रविशति Sutradhara enters His प्रवेश (entry) is taken for granted; It has already taken place. Well when? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction*—सूत्रधारः पठेन्नान्दीं मध्यमस्वरमाश्रितः—The Sutradhāra should recite the benediction in the note known as the मध्यम which is midway between षड्ज and निषाद। Bharata's नान्दी is only a benediction the indispensable part of what he calls पूर्वरङ्ग—the preliminaries to the staging. We read in Bharata—यद्यप्यङ्गानि भूयांसि पूर्वरङ्गस्य नाटके। तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये॥ देवद्विजनृपादीनामाशीर्वादपरायणा। नन्दन्ति देवता यस्मात्तस्मान्नान्दी प्रकीर्त्तिता॥

Which means this—In a drama though many are the details of the पूर्वरङ्ग, the indispensable element to ensure a successful staging, is the नान्दी। Being solely benedictory with reference to gods brahmanas and kings, it secured the favour of the gods and is thence called नान्दी।

Thus in modern dramas, inspite of the absence of stage-direction the सूत्रधारः *is the first to enter the stage, pronounce the benediction and introduce the drama just as in the works of Bhasa.* सूत्रधारकृतारम्भ *therefore ceases to be a distinctive characteristic of Bhasa's dramas.*

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet सूत्रधारकृतारम्भैः by the absence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all omit the stage direc-

tion here ? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

Bhasa commences with the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः। *Then follows the benedictory verse. This verse being* नान्द्यन्ते*—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what* भरत *calls* पूर्वरङ्ग*—the preliminaries to the staging. So* नान्द्यन्ते *with* भास *means* पूर्वरङ्गान्ते*—after the preliminaries are over.* But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नान्द्यन्ते ततः प्रविशति सूत्रधारः। The benedictory verse becomes included in the drama.

Again, as explained above, Bharata's पूर्वरङ्ग has many details, the most important of them being the Nandi i e, the benedictory verse. This verse being thus included in the पूर्वरङ्ग—the preliminaries to the staging—it is no part of the drama. and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas which here all follow Bharat. We must remember that नेपथ्ये, आकाशे, &c are also stage-directions *In modern dramas the* पूर्वरङ्ग *is over with the* नान्दी after which the staging of the drama commences and accordingly we have the stage-direction नान्द्यन्ते सूत्रधारः। The benedictory verse is thus excluded in the drama.

Thus owing to the different senses in which Bhasa and Bharata take the word नान्दी, the stage-direction naturally precedes the benedictory verse in the former while it succeeds in in the latter. It may be asked 'How is it that modern dramas

recite the benedictory verse *on* the stage ?" Let me guess an answer. The benedictory verse, with the exception perhaps of Bhavabhuti's Viracharita and Uttaracharita only,pronounces blessings on the audience, and blessings sound odd when uttered in the absence of those that are blessed. Hence in modern dramas the Sutradhara enters the stage faces the audience and recites the benediction.

The divergence of Bhasa from Bharata does not neccessarily argue the priority of the former to the latter, because, the same argument, pushed the other way, will bring down Bharata to quite recent times. For modern dramas too do not conform to Bharata, because Bharata would not have सूत्रधार to introduce the dramas. His सूत्रधार pronounce the benediction and leaves the stage, and then a different actor, named स्थापक enters and announces the drama. Thus :—प्रयुज्य रङ्गान्निष्क्रामेत् सूत्रधारः सहानुगः। स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ॥ –

"Having pronounced benediction the Sutradhara should leave the stage with his train and the स्थापक who looks very like the सूत्रधार, should enter."

In support of his interpretation of the epithet सूत्रधारकृतारम्भैः, Pandit Ganapati Sastri confines himself to a comparison of Bhasa with modern dramatists only. He ignores dramas older than Bhasa. To this he was forced by circumstances—dramas older than those of Bhasa not being available.

A question now arises for solution :—Did any drama exist in India before the days of Bhasa ? If not may it not be that in this verse Bana wants to say that the fame of Bhasa lies in the invention of Sanskrit drama with all the paraphernalia for staging it ? If however Sanskrit dramas were in existence prior to Bhasa, may we not infer from Bana's verse that when Bhasa came he saw that there was no सूत्रधार, no प्रस्तावना ; the first actor that entered the stage

introduced himself and explained to the audience what he was about ; and Bhasa's merit lay in devising the सूत्रधार and planning a new chapter, viz :—the प्रस्तावना to introduce the drama ?

This veiw too of Bana's verse does not seem to be tenable, I think we have evidence to believe that dramas were staged in India before the days of Bhasa, and further that these dramas were announced by the सूत्रधार and had a प्रस्तावना just like the dramas of Bhasa and of modern times. In other words, these dramas also were सूत्रधारकृतारम्भ। For proof we may refer to the नाट्यशास्त्र of Bharat to satisfy those who believe in the great antiquity of this sage. Internal evidence from Bhasa himself may be adduced for others of a more sceptical turn of mind. The word भरत means a नट, an actor, as in—तत् किमिति उदासते भरताः—why then are the actors sitting idle ? There is no satisfactory derivation for this meaning. The supposition seems irresistible that the sage भरत who cultivated acting has given us this word. In course of time any actor got the name भरत because the sage was a renowned actor. Witness the word कुशीलव which also means a नट as in तत् किमिति नारम्भयसि कुशीलवैः सह सङ्गीतकम्—why then don't you commence singing with the actors ? This word is supposed to have come from Rama's sons कुश and लव who were exquisite singers of the Ramayana. Now भास uses the word भरत for a नट in the compound भरत-वाक्यम् at the end of his dramas. This may be taken to show that भरत and his नाट्यशास्त्र preceded Bhasas. In the प्रतिमानाटक Bhasa speaks of the staging of a नाटक at the coronation of Rama. Thus—"सङ्गीदशालं गच्छिअ नाडइआणं विधावेहि कालसंवादिणा नाडएण सज्जा होहि।—Go to the concert room and tell the actors to be ready with some suitable drama." He sees no anachronism in such a statement. Again in Bhasa's दूतघटोत्कचम् the opening lines are:—

(नन्द्यन्ते ततः प्रविशति सूत्रधारः) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो वः पायादपायशतयुक्तिकरः सुराणाम् ।
लोकत्रयाविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless staging of the नाटक of the three worlds." Here the three words with which we are concerned, viz नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unitelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the दूतोघटोत्कचम् which employs these three words in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already was taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

[illegible] uses the word प्रस्तावना to designate his Prologue. [illegible] name for it is स्थापना throughout.

[illegible] we may take it goes to show that Indian dramas, [illegible] and after Bhasa, were all सूत्रधारकृतारम्भ। This epi[illegible] therefore refer to the invention of the प्रस्तावना in [illegible] as the source of Bhasa's fame. Yet Bana [illegible] the verse above to have actually told us what the [illegible] His statement is नाटकैर्यशोलेभे obtained fame by his [illegible] This again by itself is almost pointless. We can [illegible] the point when नाटकैः is qualified by a suitable [illegible] We have seen above that सूत्रधारकृतारम्भैः is not the [illegible] to bring out the point.

[illegible] if बहुभूमिकैः will serve the purpose. भूमिका is a [illegible] term of dramaturgy, meaning a 'disguise.' "अन्यरूपैर्-[illegible] भूमिका"—A भूमिका is the introduction of one [illegible] the guise of another. Bhasa's Nataka's are बहुभूमिक— [illegible] employ many disguises, This is true of several of Bhasa's [illegible] Thus in his प्रतिज्ञानाटक the ministers of King उदयन, the generals the jester, all go disguised for a time. In the [illegible] the prime minister and the queen are in disguise [illegible] till the close of the drama The अविमारक too employs [illegible]. The epithet बहुभूमिक is therefore rightly applied to the dramas of Bhasa. But it is by no means a distinctive characteristic of Bhasa's dramas. The मुद्राराक्षस is a well-known [illegible] drama that largely employs disguises. Indeed most [illegible] characters work in disguise, so much so, that if any [illegible] drama has to be called बहुभूमिक in preference to [illegible], it is prominently the मुद्राराक्षस and not any of Bhasa's dramas. Hence the introduction of भूमिका in a नाटक is not the [illegible] we want to give point to the statement नाटकैर्यशोलेभे

It remains now to see how सपताकैः will fare. पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one and while the orderly is away he is thinking if a certain strong-hold of the enemy which is under siege will be taken or not. If just then the orderly returns and says 'taken' meaning of course the *latter*, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका।

"यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥"

'If when thought is occupied with a certain matter, another matter of a like character turns up incidentally it is called a पताकास्थान" । Thus in the प्रतिज्ञानाटक king महासेन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

अस्मत्सम्बन्धी मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः शूरसेनः ।
एते नानार्थैर्लोभयन्तो गुणैर्मां कस्ते वै तेषां पात्रतां याति राजा ॥

—"We are connected by marriage already with the kings of Magadha, Kasi, Vanga Saurastra, Mithila and Surasena. They are again tempting me, each has his special qualifications and I am bewildered. Which of these do *you* deem suitable ?" Before the queen could answer the poet has प्रविश्य काञ्चुकीयः—वत्सराजः । The Kanchukin enters on a certain alien matter and unceremoniously utters the word वत्सराजः— The king of Vatsa. Here chance supplies an answer to the king's query. This is a पताका। As a matter or fact, वत्सराजः did marry the king's *d*aughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa's dramas are therefore सपताक. But this again is not a speciality with

Bhasa. It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dushyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरित्यक्ता, अनुशयतप्तहृदयस्ताव-दनुकम्प्यतामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse. I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chaturika who was but on an errand suddenly enters and holds before the king a painting of Sakuntala saying—इयं चित्तगदा भट्टिनी—here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Hence सपताक refers to no distinctive feature of Bhasa's dramas, and सपताकैः too in the verse above, lends no point to the statement नाटकैर्यशोलेभे ।

If then सूत्रधारकृतारम्भैः, बहुभूमिकैः and सपताकैः give us no information as to the source of Bhasa's fame two questions naturally occur.—

(a) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकैः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल a temple, सूत्रधार is "the holder of the tape", i e. a carpenter, a mason. A देवकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama So both नाटक and देवकुल are सूत्राधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल। A देवकुल is बहुभूमिक—many storied, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas.* This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल। A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल। Thus the three epithets सूत्रधारकृतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz देवकुलैरिव as by so many temples. This then is the "Purpose" the epithets serve. Bana's verse may now be freely rendered thus :—

"Bhasa attained fame by his dramas, which begun by the Sutradhara endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples."

The comparison thus established is not a mere piece of poetic jugglery. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल ; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa कविकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराघव—

यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा भवति कविताकामिनी कौतुकाय॥

—Poetry is a strange lady that delights every one, चोरकवि is her locks, मयूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, श्रीहर्ष her joy and बाण her inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When 'meaning best' we may say कालिदास् is कविकुलगुरु—the best of poets—(just as दिलीप is called गुरुर्नृपाणाम्—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भीष्मपर्वन् of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतामाहात्म्य by some one with considerable poetic powers. Therein we find the following verse :—

भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला
शल्यग्राहवती कृपेण वहनी कर्णेन वेलाकुला।
अश्वत्थामविकर्णघोरमकरा दुर्योधनावर्तिनी
सोत्तीर्णा खलु पाण्डवै रणनदी कैवर्तकः केशवः॥

"What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which भीष्म and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator. कृप the current, कर्ण the surge, अश्वत्थामन् and विकर्ण are grim sharks, दुर्योधन the whirl-pool."

The verse bears a striking resemblance to the benedictory verse of Bhasa's ऊरुभंग given above. Viz,—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजोत्पलां
कर्णद्रोणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसम् ।
तीर्णः शत्रुनदीं शरासिकतां येन प्लवेनार्जुनः
शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः ॥

The poet of the गीतामाहात्म्य, whoever he was, has here adopted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the माहात्म्य slokas also are due to Vyasa and Bhasa is the imitator, because the author of the माहात्म्य distinguishes himself from Vyasa saying :—

नमोऽस्तु ते व्यास विशालबुद्धे फुल्लारविन्दायतपत्रनेत्र ।
येन त्वया भारततैलपूर्णः प्रज्वालितो ज्ञानमयः प्रदीपः ॥

"O lotus-eyed Vyasa of mighty intellect, I salute thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat." There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.

... Jayadratha is supposed to be the जल and ... ग्राहादि । But how is कौरव to be disting- ... If we say one is 'matter' and the other ...ndran becomes something immaterial, ... and constitutes a defect in the verse. ... of Bhasa's verse प्लव appears as नदी and ... fourth, however प्लव is again introduced but ... while कैरव is still considered as प्लव which ... A plausible justification will perhaps — The poet speaks of the तरण (crossing) of प्लव, ... of कैरव as a प्लव (raft) in helping in the तरण ... (crossing) and प्लव (raft) are meaningless ... enemy) in its own character Hence as ... already appeared in the third line in the cha- ... here also it has to be taken as such. ... (crossing) and प्लव (raft) imply a metaphor ... the fourth line is justified. I call this a ... because, in the first place, the नदीत्व of ... in the third line as an arbitrary assump- ... after the concomitants of a नदी such as ... &c. have been secured in elaborate ... preceding. In the fourth line the state- ... any regard for the details. Secondly, ... raft may be said to imply the presence ... of a नदी, still less of a नदी rendered ... pools and billows, sands and sharks ... The fourth line seems really defective. ... in the plural, though not absolutely in- ... a lot of defence and ought to have been ... of the वेणीसंहार has filed off these flaws. ... Bhasa the mine. He is the imitator and ... Bhasa is his गुरु ।

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास। It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

The Metropolitan College,
Calcutta, 1915.

SARADARANJAN RAY.

SECTION—II

Bhasa—the dramatist.

(HIS WORKS—AGE—COUNTRY, RELIGION, &c.)

Scholars have shown that the thirteen books [which are:—(1) पञ्चरात्र (2) दूतवाक्य (3) मध्यमव्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) ऊरुभङ्ग—based on Mahabharat ; (7) Balacharit—based on Krishna legend , (8) प्रतिमानाटक (9) अभिषेक—based on रामायण ; (10) स्वप्नवासवदत्तम् (11) प्रतिज्ञायौगन्धरायण (12) अविमारक (13) चारुदत्त* supposed to be based on historical facts &c] unearthed by Pandit Ganapati Shastri at *Trivandrum* have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) "किं द्रष्टव्य ! अयमङ्गोऽयं राहोर्वदनमण्डले" *Balcharit.* I. II. "राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते" *Dutaghatotkacha VII*, "राहुणा चन्द्रमा इव"—*Pratigna-Yaugandharayana* I. 16 ; (ii) "स्नातेव सीता परिभूय नीयते" *Pratimanataka* and *Abhisheka*, (iii) "किं वचाति हृदयं परिशङ्कितं मे" Swapnavasavadatta VI. and Abhisheka IV ; (iv) "भरतानां कुले जातः" in Swapna vasavadatta VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva's counting on Arjuna's deeds of valour—his singlehanded victory over the Kurus in Virata rastra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well ; (b) Ravana's lament over Indrajit's death in *Abhisekha* resembles Dasaratha's wailings in *Pratima nataka* due to Rama's separation etc] and Prof. Winternitz's citing of the epithet एकातपत्रा (in Dutavakya Abimaraka I-1, Pratima VII. 1, Swapna VI. 19) ; and expressions like अत्रभवान् तत्रभवान् in Pratijna-yaugandharayana, Swapna, Charudatta ; and का गतिः, प्रथमः कल्पः, मेदानीमनर्थं विचिन्त्य in Prat. Yaug, Swapna V etc and "न शक्नोमि रोषं वारयितुम्" &c in Prat. Abhi &c. *prove common authorship of these dramas*. These very natu-

* Some scholars try to attribute यज्ञफलम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa.

ral expressions (viz कुसुमावचय in Swapna and Sakuntala, प्रतिहार-रक्षी in Part I and Raghu VI. 20 etc. रामाभिधान in Prat I. 4and Rag. XIII 1, प्रतीक्ष्य in Prat and Sak. VI, अन्तःपुरे: in Prat II and Sak V; अपितपो वर्धते in Part and Sak) occuring in Kalidasa also, show the proximity of Bhasa with Kalidasa in point of age. Over and above these Prof. Devadhar also proves the *common authorship of these plays from certain dramatic devices.* [Again common authorship of the above 13 plays seem certain acc. to Mr Pushalkar, from above similarities and the idea of attainment of स्वराज्य and wish for its stability, cp परचक्र प्रशाम्यतु]. Prof. Devadhar says—the entrance of a person of high rank is announced with the words "उत्सरह, उत्सरह, अय्या उत्सरह (compare—Part. Yaug IV, Urubhanga. Swapna I, and Pratima III). The Prologues of Bhasa's plays are shorter and similar and no mention is made of the author as is common with later dramas; then again mention of high important personages by puns are seen in Pratima, Pancharatra Swapna, Prat-Yaug; the Bharata-vakya in several of these plays are alike; so also these belong to one author. Pt. Ganapati Shastri also shows the special characteristics of these plays in the stagedirection "नान्द्यन्ते ततः प्रविशति सूत्रधारः"।* Bhasa's plays have स्थापना for

[*But from Bana's "सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः सपताकैर्यशो लेभे भासो देवकुलैरिव" (Harsacharit I), it is clear that सूत्रधारकृतारम्भ etc. are not special characteristics of Bhasa, but the epithets were chosen to apply to both Bhasa's dramas and देवकुल; for as is seen in साहित्यदर्पण one of Kalidasa's manuscripts of Vikramorvasi begins like Bhasa's dramas. Further in all dramas modern and old, the सूत्रधार enters, utters आशिस and introduce the drama; but in Bhasa the नान्दी was included in पूर्वरंग whereas in modern dramas the नान्दी is recited on stages (See Sec. I also)].

प्रस्तावना for the preparatory scene. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna-vasavadatta and Pratijna-Yaugandharayana, and between the two Rama—dramas (Pratima and Abhisheka) and the same nature of deviations from Panini (e. g. परस्मैपदी use of आ+पृच्छ, प्रति+ज्ञा; uses like काशीराज्ञे, सर्वराज्ञ: कुसुमावचय &c in these dramas) *prove their common authorship* as also their high antiquity in a period when Panini-grammar did not bind language hand and foot; *and their common authorship goes to* भास *as is clear from the slokas of Bana, Rajshekhara* etc.* Now Pandit Ganapati Shastri, Max Lindeau

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[*Pt.G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।............स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः" ascribes स्वप्नवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also. It must be remembered that from Rajshekhara's Kavyamimansa (quoted by Ettinghausen) we see that two Bhasas—only existed; one Dhavaka Bhasa author of Ratnavali &c and the other the author of Svapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation :—"कारणन्तु कवित्वस्य न सम्पन्न कुलीनता । धावकोऽपि हि यद्भासः कवीनामग्रिमोऽभवत् ॥ आदौ भासेन रचिता नाटिका प्रियदर्शिका । तस्य रत्नावली नूनं रत्नमालेव राजते । दशरूपककामिन्या वक्षस्यत्यन्तशोभना ॥ नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः । अमन्दानन्दभरितः स्वसभ्यमकरोत्कविम् ॥ उदात्तराघवं नूनमुदात्तगुणगुम्फितम् । यद्दैत्याभवमूल्यायाः प्रतिज्ञानाटकानि वै ॥ शोकपर्यवसानास्य नयाङ्किरणावली । माकरन्दस्येव कस्याव प्रददाति न निर्वृतिम् ॥ भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् । स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः" ॥ After all (unless further light comes out) *two Bhasas are found in*

etc. place Bhasa in 5th Century B.C.; others place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

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sanskrit, one धावकवास *being author of the group of plays Nagananda, Ratnavali &c, the other must be the author of the group of plays Svapnavasavadattom &c.* Again the quotation of Bhasas-slokas by Vamana the Rhetorician in his Kavyalanakarasutra (e.g यासांबलि &c) and by Anandavardhana in his Dhyanyaloka as suggestive of common authorship of these plays is doubtful. For the slokas of Kavyalankara—sutra are from Sudraka's Mrichhakatika which perhaps is based on Bhasa's Charudatta. Mr. P. V. Kane has pointed out that the line 'द्यूत हि नाम पुरुषस्यासिंहासनं राज्यम्" &c. in Vamana (IV. 3. 23) is not found in Charudatta but in मृच्छकटिक (cp. Vamana's remarks also—"शूद्रकादिरचितेषु प्रबन्धेषु भूयानस्य प्रपञ्चो दृश्यते"); so also आनन्दवर्धन does not verbally quote स्वप्नवासवदत्तम् though अभिनवगुप्तपाद (his commentator) does. I think these prove on the other hand, that at that time (i.e. in some 8th Century A.D.) when Vamana wrote, Bhasa's works where outsed off the field by Kalidasa's and perhaps by Bhavabhuti's dramas as महाभाष्य drove off Vyadi's संग्रहग्रन्थ; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) unheeded to, and these then for some time found popularity with south-Indian people, as once महाभाष्य was current in Deccan only (cp. "यः पतञ्जलिशिष्येभ्यो भ्रष्टो व्याकरणागमः कालेन दाक्षिणात्येषु ग्रन्थमात्रे व्यवस्थितः। पर्वतादागमं लब्ध्वा भाष्यबीजानुसारिभिः स नीतो बहुशाखत्वं चन्द्राचार्यादिभिः पुनः"—in वाक्यपदीय); hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशति नान्द्यन्ते सूत्रधारः" &c; for Sahityadarpana quotes one of Kalidasa's manuscripts of विक्रमोर्वशी whose beginning

Aswaghosha wrote in 1st century A. D. during Kanishka's reign). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed. He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

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is also similar to those of Bhasa's plays, and Sahityadarpana calls it as an old use (cp. "अतएव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः इत्यनन्तरमेव वेदान्तेषु इत्यादि दृश्यते" S.D.VI. 24-24 &c.). I think this is an old custom in south Indinan plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in मृच्छकटिक, so Charudatta is the earlier work; some (e.g. Prof. Devadhar. Mr. Barnett &c.) try to prove the reverse from other facts of these two dramas; but we differ as potent reasons place Bhasa in B.C. George Morgenstiene place Bhasa's works as earlier than Sudraka's while Dr. Sukthankar places Charudatta as later than मृच्छकटिक though the latter scholar admits that Charudatta is more crude than मृच्छकटिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biassed against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages; and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Pisherodi (B.S.O.S.3. 112f; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre; these actors even changed the original; so perhaps we find Bhasa's incompleteness in

as 6th Century A.D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka long after Buddha's reign, and as one of Bhasa's slokas in Pratijna-yaug. is based on one of Aswaghosha so also Bhasa is later than Aswagosha. But these are weak hypothesis ; for these may be due to the changes brought on Bhasa's plays by the Cakyars (Kerala-actors) or others. Prof. Sylvan Levi holds that Bhasa conforms to the classical laws of Indian Aristotle (i.e. Bharata), so he was after it. Dr. Barnett has questioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., for he says that

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Charudatta-manuscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce finished plays like स्वप्नवासवदत्त or प्रतिमनाटक। And no Rhetorical works after 10th Century named these works as preparation of Kerala actors, so we emphasise that Bhasa's works were only revised by Kerala actors to suit their purpose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., (several deviating from Panini and idiom) as नियतीव, उपोपविश्य, असुरपुरवध, तमीव, शुश्रूषय in Pratima-nataka, if attributed to the authorship of Kerala actors, then what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"This peculiar phraseology also therefore, detects and discloses that the Chakkyars (?) can never be the author of these plays except by stealth." (Intro, to Pratima pp. XYXII). As (seen above) once महाभाष्य was popular only in S. Innia, so in course of time Bhasa's dramas were famous with Kerala's theatres. Further the epic slokas in Bhaṣa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their

Mattavilas-Prahasana of Pallava prince Mahendra-vikrama-varman of 620 A. D, has close characteristics with Bhasa's plays beginning with "नान्द्यन्ते ततः प्रविशति सूत्रधारः' । Prof. Devadhar further says that the depiction of death etc. is not an old custom, but found in the manuscripts of Katyayana-saugandhika where we have "उभौ युद्ध कुरुतः", "उभौ मुष्टिभिः प्रहृत्य कुरुतः" । Further, he says that as Bhasa's Prakrits in several points coincide with the drama Mattavilasa and Subhadradhananjay so Bhasa follows south Indian practice of middle ages. Thus 7th Century is his probable date. But just reverse is the case when we remember as noted in the footnote that these are south Indian characteristics bought on Bhasa's works by Cakyars of Kerala, and any generalisation on these is weak indeed. And as Bhasa was popular in S. India alone, so south Indian characteristics got mixed in his works ; the S. Indians following Bhasa as their model wrote in this strain in middle and other ages. Prof Levi also is in our favour, he quotes Ramchandra and Gunachandra's Natyadarpan where Bhasa is connected with स्वप्नवासवदत्तम् cp "यथा भासकृते स्वप्नवासवदत्ते......वत्सराजः—"पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम्"), and this verse not being found in the present edition of स्वप्नवासवदत्त, he holds that the present edition is a South Indian revision of the drama ; so perhaps all other works of Bhasa also underwent revisions. Prof Devadhar in his "Plays ascribed to Bhasa—their authenticity and merits' doubts whether Bhasa mentioned by Kalidasa is [illegible] Bhasa at all. But we have seen in Sec. I and in [illegible] before that only two Bhasas are mentioned in

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[illegible] of style, their religious faith and other strong [illegible] e. g. sleep, battle and death in Bhasa's dramas in [illegible] of Bharata's Natyasutras) place all these works to Bhasa, and Bhasa (as we will see) flourished in B. C.

Sanskri works andone being भावकमार *anthor of Ratnavalī &c. posterior to Kalidasa, the other author of* स्वप्नवासवदत्त *&c. is the Bhasa referred to by Kalidasa in his work.* Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philosophical ideas, so Bhasa was perhaps a bit before Gita (see our Evolution of Gita).

Bhasa's antiquity with reference to his स्वप्नवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. (as advocated by Pandit Shastri) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 (cp. "अधिकृत्यकृतेग्रन्थे इत्यत्र आख्यायिकाभ्यो बहुल लुग् वक्तव्यः। वासवदत्ता ; सुमनोत्तरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadatta is now lost to us ; so it is possible that Bhasa's स्वप्नवासवदत्तम् and the वासवदत्ता known to Patanjali had some commen origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chanakya quotes one of Bhasa's sloka from प्रतिज्ञायौगन्धरायण (cp. वेदेष्वपि अनुश्रूयते समाप्तदक्षिणानां यज्ञानामवभृथेषु "सा ते गतिर्या शूराणामिति"। अपीह श्लोकौ भवतः—'यान् यज्ञसङ्घैस्तपसा च विप्राः स्वर्गैषिणः पात्रचयैश्च यान्ति। क्षणेन तानप्यतियान्ति शूराः प्राणान् सुयुद्धेषु परित्यजन्तः॥ नवं शरावं सलिलस्य पूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम्। तत्तस्य माभून्नरकं च गच्छेद् यो भर्तृपिण्डस्य कृते न युध्यत'—इति मन्त्रिपुरोहिताभ्यामुत्साहयेद्योधान्"—Chanakya's Arthasastra quoted by Ganapati Sastri). Now the प्रतिज्ञानाटक has the second sloka only "नव शरावम्" etc. But the construction and उपजाति metre of these two slokas, their negative and positive proofs towards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these slokas from some third man ; thus Chanakya says ' अपि इह श्लोकौ भवतः" in dual. If these were from different authors, then Chanakya would have said किञ्च',"अपिच" or "अन्यञ्च" after

the first sloka and "अपि इह श्लोकः" before the first "यान्यश्वपङ्क्ति" etc. So this also does not prove Bhasa's antiquity. The only sure proof of establising Bhasa's antiquity is that Kalidasa in his Malavikagnimitra names Bhasa as a famous poet (cp. 'मा तावत् प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमानकवेः कालिदासस्य कृतौ किं कृतो बहुमानः). Now Kalidasa having flourished in 2nd Century B. C. (see Appendix at the end of our Evolution of Gita and our Sakuntalam). Bhasa was surely about some two centuries earlier than Kalidasa ; for in his time he was प्रथितयशाः (widely famous) ; and establishment of fame in such a hoary past age required more than a century. So we plade Bhasa in 4th century B. C. The Bengali editions of मालविकाग्निमित्र read "धावकसौमिल्ल" instead of भाससौमिल्ल of the Bombay version. But धावक was the Court-Poet of श्रीहर्ष in whose name (scholars say) he wrote the Ratnavali and the Nagananda as we learn from Mammata who in his Kavyaprakasa says "श्रीहर्षादेर्धावकादीनामिव धनम्" । Prof. Macdonell assigns 7th Century A. D. to श्रीहर्ष । He and Dhavaka are therefore posterior to Kalidasa, so धावक here is a misreading in the Bengali editions.

Again from the भरतवाक्य of Bhasa's स्वप्नवासवदत्तम् and बालचरितम् (e.g. 'इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः"), a guess as to the seat of culture in Bhasa's time may be hazarded (this राजसिंह not being identified, Bhasa's date with reference to it is out of the question*). Here

* It has been found out that a Pandya king named Rajasimha flourished in 3rd Century A.D. in Southern India; from this some argue that Bhasa was a poet of that period ; but we think that here राजसिंह is not a name—सिंह indicating 'greatest'—(—it is श्रेष्ठार्थवाचक) ; for in Pancharatra Drona says 'इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः" with reference to king

Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendants to her ears.

Duryodhana and not to Rajsimha of 3rd Century A.D. If it be argued that it is poet's own patron who uttered through his Drona, then we say that this very sloka as भरतवाक्य of स्वप्नवासवदत्त &c. if refers to a particular king then after the death of the said king the भरतवाक्य will lose its significance and the drama cannot win public applause ; whereas a poetwishes unhampered success of his dramas through age after age. *So राजसिंह is not a name here.* Further the opening benedictory verse of स्वप्नवासवदत्त (e. g...... 'बलस्त्वाम्......भुजौपाताम्'') pointing to the king or the king-like person as the object of आशिस्, shows that Bhasa's patron was before him ; (witness 'त्वाम्' in the singular here) ; Avimaraka's benedictory verse (e. g. "......श्रीमान् नारायणस्ते प्रदिशतु वसुधामुच्छ्रितैकातपत्राम्'') clearly shows Bhasa's king seated before him during the acting of his dramas (witness "ते" here). Then if before his patron his dramas read merely "राजसिंह" directly referring to his patron-king without any qualifying epithet, then surely it will insult his patron. And Bhasa cannot be guilty of this gross incivility. For he makes (in प्रतिज्ञानाटक) हंसक hesitate to say merely यौगन्धरायण without àny qualifying epithet, though हंसक was narrating master's words—यौगन्धरायण appreciates thisand says "स्वैरमभिधीयताम् स्वामिवाक्यमेतत्'' &c. And he was aware how to use the name of a high personage. So mere राजसिंह in Bhasa cannot refer to his patron. Lastly if राजसिंह is a name, then "नः राजसिंहः'' making "राजसिंह'' exclusively their own, uttered by a subordinate is an outrageous incivility. So राजसिंह in Bhasa is not a name but a mere word which by उपमित कर्मधारय means the lion-like (best) king. So Bhasa's connection with राजसिंह of 3rd Century A.D. is impossible. Mr. Jayswal's connecting

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth (मही) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there ; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's Avimaraka, so he was perhaps some time after Mahabharat (where Arjuna marries सुभद्रा, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th Century B. C.) who marries his maternal uncle's (Prasenajit of Kosala) daughter.

Yet another argument suggests us. Gita, incorporated in the भीष्मपर्वन् of महाभारत was during its popularity considered as a separate sacred book ; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for गीतामाहात्म्य belauds Vyasa there), under the name

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of Bhasa with Kanva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable ; further "प्रदिशतु" in अविमारक as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गीतामाहात्म्य। Therein we find the following verse:—
भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला शल्येन ग्राहवती कृपेणवहनी कर्णेन वेलाकुला। अश्वत्थामविकर्णघोरमकरा दुर्योधनावर्तिनी सोत्तीर्णा खलुपाण्डवै रणनदी कैवर्तक: केशव:" ॥—(meaning 'what a pilot Kesava is! The Pandavas have indeed crossed that dire stream of enemies of which भीष्म and द्रोण are the banks, जयद्रथ is the water शकुनि is the rock, शल्य the alligator, कृप the current, कर्ण the shore, अश्वत्थामन् and विकर्ण are grim sharks, दुर्योधन the whirpool"). This verse bears a striking resemblance to the benenictory verse of Bhasa's ऊरुभङ्ग, which runs thus:—भीष्मद्रोणतटां जयद्रथजलां गान्धारराजोपलां (or—ह्रदां) कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसम। तीर्ण: शत्रु नदीं शरासिकतां येन प्लवेनार्जुन: शत्रूणां तरणेषुव: स भगवानस्तु प्लव: केशव: ॥—(meaning "May that Almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream of enemies. That was indeed an extraordinary stream having भीष्म and द्रोण for its bank, जयद्रथ for its waters, शकुनि the king of Gandhara for its stones, कर्ण for its billows, अश्वत्थामन् for alligators, कृप for sharks and दुर्योधन for its floods"). The sloka of गीतामाहात्म्य is an adaptation of the language, style, metaphor, thought of Bhasa's verse—only it has polished and remedied the original (e. g. Bhasa compares जयद्रथ with water and दुर्योधन with स्रोतस्। And how can स्रोतस् be thought separate from जल; in Bhasa's 3rd line of the verse शत्रु appears as नदी and केशव as प्लव; in the fourth line however शत्रु is introduced in its own character while केशव is still regarded as a प्लव, which is a blemish and so on). So Bhasa is the mine, and the author of गीतामाहात्म्य the miner. माहात्म्य (majesty) of a sacred book as is usual was written when the book was *being thought as sacred;* so Gita was at least a century earlier than the writer of this (गीतामाहात्म्य)। Again this writer by imitating Bhasa shows that Bhasa was *the popular and standard author in this line* before Kalidasa; for after

Kalidasa, his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Narayana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced ; in हरिवंश, कृष्ण is said as केशव (he being) regarded as lord or producer of क i.e. Brahman and ईश i. e. Siva) ; and during this period the Bhakticult of the Pancharatra also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण (see मध्यमव्यायोग, दूतघटोत्कच &c.), उपेन्द्र (as in दूतवाक्य &c.) and sometime कृष्ण as the highest god (see बालचरित) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवभक्ति was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गीता । Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages ; so also his high antiquity is certain. His epic style, deviations from Panini &c. also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. (See Introduction of our Sakuntalam).

Bhasa's creed.

Bhasa was a believer in the philosophical creed of the Sutra (literatures) combined with Bhakti of the Vaishnavas as seen in Ramayana, Purana, Mahabharata or Pancharatra &c. Though he has not

said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation (Bal. Char. V 7), of Sradhcult (Prat. V &c.) as in Manu and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarty with the sastras (vide Swapna. VI. 16 &c.), with the power of धर्म (karnabhar 1 19). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगत: परिवर्त्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्य-पङ्क्ति:"—Swapna I. 4), belief on the power of God (cp. "ईश्वर: स्वस्ति कुर्वन्तु"—Bal I). He also believed in the force of कर्म of this life (पुरुषकार) and of previous lives (दैव) and knew that the prevalance of one over the other was due to the strength of पुरुषकार or दैव (cp. दैवं पुरुषकारेण वञ्चयाम्यहं ध्रुवम्"—Balcharit If 14 and "दैवगतिमतेन" in Abhishea). But our poet seems to attach greater power and force on दैव (cp. "यत्नै: शुभै: पुरुषता भवतीह गुर्वी। दैवं विधानमनुगच्छति कार्य्यसिद्धि:" Avi. III). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors (Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन (ब्राह्मणवचनं न मया क्रान्तपूर्वम्), on नारायण or कृष्ण as the means of highest good for जीव*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras (cp. Bal II. 25 &c). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामोदर as the highest god and all being his incar-

* (See बालचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, अभिषेक IV etc).

nations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV. Cp. 'शङ्खक्षीरवपुः पुरा कृतयुगे नाम्ना तु नारायणस्त्रेतायां त्रिपदार्पित-भुवनो विष्णुः सुवर्णप्रभः। दूर्वाश्यामनिभः स रावणवधे रामो युगे द्वापरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः॥"—*Balacharit I. 1). Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all (including राम in Pratima &c), being thus his incarnations. Those who belittle Bhasa's antiquity say "neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era" But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some (like Prof. Winternitz) say that to Bhasa कृष्ण and राम are incarnations

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* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु। Who is दामोदर ?—कलियुगे अञ्जननिभः। Is this all ? "शङ्खक्षीरवपुः पुरा कृतयुगे" —he was white like conch and milk in Satyayuga. What was his name then ? नाम्ना तु नारायणः। Anything more of him ? सुवर्णप्रभः त्रेतायाम्। His name then ? त्रिपदार्पितभुवनो विष्णुः। Any other incarnation of him (i. e. of Damodara) ? Yes—द्वापरे युगे दूर्वाश्यामतनुः। what his name then ? रावणवधे रामः। [N. B.—Bhasa's दामोदर is कृष्ण, for in कलियुग he is himself अञ्जननिभः। Here the epithet दामोदर is chosen to represent Bhasa the Bhakta's highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless].

Bhagavat's (x. 8.9.) sloka (e.g. "आसन् वर्णास्त्रयो ह्यस्य गृह्णतोऽनुयुगं तनुः। शुक्लो रक्तस्तथापीत इदानीं कृष्णतां गतः) is also in favour of our alove Exposition.

of the highest god विष्णु ; his अभिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण ; but as seen above to Bhasa दामोदर* is the highest one—all others being his अवतार । So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have eulogised Bhasa as a well-known

Personalaccounts of Bhasa

author or dramatist (as we have seen before), but none not even tradition or the poet give any account of his own self. However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म a firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Manu VII. VIII &c. an ardent worshipper of गोजाति and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where be carried on his literary career under the benign patronship of a king. This much only wecan gather from his works.

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* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहर्षित in Part I and in Gita XI, also cp. "तुल्यदुःखेन मोचितः" of Bhasa with Gita's 'सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः" ; परमं पदं use as प्रतिजानीमः etc in both, &c.

III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :—when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi). Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as thier कर्त व्यकर्म । Dasaratha however died due to the bereavement of his favourite son Rama. Now Bharata was informed to comeback here and he having returned to Ayodhya form his maternal uncle's house saw his father's portrait hungup along with his ancestors in the picture-hall (प्रतिमा-गृह)*. This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lanka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lamka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

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*From this the drama owes its name as प्रतिमानाटक । This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under the title also.

of the monkey legions, rescued Sita and returns to his आश्रम (his original आश्रम at his वनवास)। Having come to know this Bharata, the mothers and subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the पुष्पकरथ।

(b) THE SUBSTANCE OF THE STORY ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a वल्कल accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's प्रवास (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his प्रवास as their duty.

Act II then speaks of Dasaratha's pitiable last condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya from his मातुलालय) and he having seen of his father's portrait hung up at प्रतिमागृह along with his ancestors infers father's death. He then knows everything from देवकुलिक and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going over to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's पादुका and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant (भिक्षु) and Jatayu's encounter in obstructing and opposing Ravana.

Act VI informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lamka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his आश्रम (made during वनवास) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom (राज्य) from Bharata and is duly coronated and lastly पुष्पकरथ appears there to take all over to Ayodhya.

IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of अयोध्या and अरण्यकाण्ड, just as Bhasa's अभिषेकनाटक is based on the materials of किष्किन्धा सुन्दरा (सुन्दर) and युद्धकाण्ड। The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on पद्मपुराण।

(2) Order of lineage (e. g. दिलीप, रघु अज दशरथ &c. as seen in प्रतिमागृह) is also based on हरिवंश and पद्मपुराण (पातालखण्ड); (and both these points are adopted by. Kalidasa in his Raghuvamsam).

(3) Knowing of dasaratha's death from the portrait in the प्रतिमागृह is also perhaps taken from some पुराण। In original Ramayana, Bharata assumed of दशरथव्यापत्त from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task.

(a) Bharata's knowlede of सीतापहरण from सुमन्त्र and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be our poets own creation to heighten the pathos of the drama, so also is his invention of काञ्चनमृग toabduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राज्य from Bharata and his coronation in the forest hermitage where he resided during-exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राज्यभार and to glorify the hero (Rama) for fulfilling the order of his father, just as creation of दुर्वासः शाप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala (See Intro. on Sakuntalam).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the वल्कल—incident, Satrughna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are our poet's own, for his dramatic purposes.

V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that *go* to make him the teacher of poets and dramatists are his lofty ideas, witty sayings couehed in simple but appealing languages, natural descriptions high social and religious views, characters and ideas in forceful lucid languages (see also sec. I Bhasa's fame). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas. And of his 13 natakas, Swapna and Pratima-natakas are the best. The former is full of विप्रलम्भ शृङ्गाररस and the latter is full of Karuna Rasa and Rama the धीरोदात्त hero here is

painted as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideas of these dramas are quite unparallelled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjee's novels. The plot is wellknown and suited to serve the purpose of the drama. The style is natural flowing and simple. Inspite of some few obscure sentences and grammatical anomalies, the sense never suffers. And inspite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Svapna I. 16, Pratima III. इमा धावन्तीव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकास्थान etc. (see sec I ante), Bhasa's drama have won him great fame and later sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavali, so Pratima and the others too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam, (See our Uttracharita and heading VII below).

[N.B.—As regards the merits of Pratima-nataka, Mr. Pusalker remarks "making a survey of the Pratima, act by

act one will be wonder-stuck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn ; compare the pathos and dramatic effect in "कमप्यर्थं चिरं ध्यात्वा वक्तुं प्रस्फुरिताधरः..... अनुक्त्वैव वनं गताः" here.

Mr. Keith calls this as a dull scenery of रामायण। But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. winternitz agrees with us].

VI. DEFECIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमागृह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone out to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमागृह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमागृह was erected by Dasaratha when Bharata was in his मातुलगृह and his portrait was later hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram. Ayodhya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e, in चैत्रमास शुक्लपक्ष and arrives at the प्रतिमागृह at noon when the Devakulika was

taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्यामि पुरीमयोध्याम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (बीज) of the drama is Rama's राज्याभिषेक। Thus chamberlain says "रामस्य अभिषेकसम्भारा आनीयन्ताम्"। But it is made to stand in the first act, lies dormant in later acts-in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thus the बीज in III here is नष्टप्राय only revived by Bharata's refusal to himself accept the राज्य। In IV Rama refuses it and prefers to observe पितृआज्ञा by remaining in the forest for 14 years. Then बीज is thus dormant and is made complete in Act VI only when circumstances were favourable in this direction. Thus the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas and Rasa (रस) or sentiment (i. e. करुण रस), important terseness of the events, proper delineations in simple free lucid languages, proper succession of matters, and noble portrayal of characters &c.

VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pusalker has

rightly pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in Sakuntala we have the use of धर्मविघ्न 'आपन्नपो वर्ज्यते', "प्रथम: कल्प:" 'आर्ये इममेव ग्रीष्मकाल-मधिकृत्य गीयतां तावत्'' etc, as in Bhasa's Pratima. Also note Kalidasa's use of [illegible] and प्रतिहाररक्षी as in भास,—the [illegible] of Rama and Dushyanta as lovers, and Sita and Sakuntala as devoted wives. The intention to observe and [illegible] are similar in both. Then the imagery of वल्कल [illegible] I is followed by a similar one in Sakuntala I [illegible] "[illegible] मधुराणां मण्डनं नाकृतीनाम्'' and 'सर्वं शोभनीयं सुरूपाणां' [illegible]). The incident of जल-सेचन is found in both, [illegible] it bearable (see Pratima V.sl.3) and Kalidasa [illegible] it as unbearable by Sukuntala (see sak I 16 इदं [illegible]). In both रथगति are [illegible] described (Sak. and Part III), trees are regarded as children and are addressed during departure and in both fawns and creepers express sorrow at the departure of their tenders. Again in Pratima (VII) Sita says of the want of confidence on Bharata by the deer herd, just as in Sak. V Sakuntala says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the [illegible] and the [illegible]. Lastly the prakrit and natural [illegible] are of same nature.

[N. B. With regard to Kalidasa's indebtedness to Bhasa Mr. Ganapati Sastri further remarks "the incident of the curse of Durvasas and the happy reunion of the lovers at the door of Maricha found in Sakuntala, follow the Avimaraka where the curse of Chandabhargava and the meeting again of the lovers at the door of Narada are described in the same manner"].

VIII. THE LESSON (INCLUDING THE SOCIAL CONDITIONS ETC.) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yaugandharayana (cp 'प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं' काममिदं कृतं मया" —Sv. VI. sl. 15). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजारञ्जन &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not pessionate only as in later and present age (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पितृसत्यपालन here). Then relation of husband and wife and their love too were pure ; men appriciated पितृस्नेह, सौभ्रात्र, पातिव्रत्य (see Pratima VI V 20) and these won merit for the persons cultiving these ; culture of various shastras (see prat), also resignation on providence, faith on shastras and saintly utterings, and on testimony (see Sv. I. 4 and 11) and on inevitable force of destiny (see Sv. VI. 10) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief on पुरुषकार and उत्साहशक्ति (see Pratijna I. 18). All actions and worldly affairs were based on religion and virtue as well (see Sv. IV. sl. 9 Avi. I 12 &c). The kings regarded protection of kingdom and subjects (as in Pratima) as a duty and did it by all means by resorting on यज्ञ even, and also by destroying the invading enemies (see Sv. V.

12. Pancha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp "परचक्रं प्रशास्यतु and "राजा प्रशास्तु नः" &c. Thus the kings were highly respected by all as it should be (see भरतवाक्य of Sv. Pratima &c). In short people had faith on parents (cp मध्यमव्यायोग I. 37), on ancestors, on Brahmans on sraddha rites (see Prat. V. ; Avi VI.), on Dharma shastras (see Prat V) ; they sacrificed for cows (पञ्चरात्र, II. 5). They believed that सत्य, धर्म, सत्व keep in men and society (see Pancharatra III. and I 23, Avi VI. 19 &c). As the poet demanded these from all, so he advised culture of वेद, स्मृति, योगशास्त्र &c. (Prat. 8). He also for proper upkeep of family, society and nation demanded monarchical form of government (see Prat. III 23). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of relgious and moral cultures and upheavals.

IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is respresented as full of merits (cp "[illegible]"—Act IV. 21), a heroic fighter equalling the great gods even (cp "[illegible]" Act IV 17 &c), dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वनवास no doubt but dies out of शोक for this his most favourite son (cp "[illegible]", "[illegible]", and "[illegible]" &c), perhaps out of पुत्रस्नेह, he even hesitated to send Rama to an exile and keep his promise to कैकेयी (cp. "[illegible]…[illegible]

शय्यायां शयानः"); but it is Rama who won't hear anything but deliver his father from a wrong step, by following पितृसत्यं। Dasaratha had a proper estimate of his sons etc (cp. हा वत्स राम जगतां नयनाभिराम हा लक्ष्मण सकलशस्त्रसर्वगात्र। हा साध्वि मैथिलि पतिस्थिरचित्तवृत्ते"); he was so unnerved in sending Rama to वनवास that he thinks himself as ill-famed (cp "रामेण परित्यक्तः लक्ष्मणेन च गर्हितः अयशोभाजनं लोकेऽहम्"), and on the other hand hence he villifies Kaikeyi as 'वने व्याघ्री च कैकेयी"। As a pious wise king he rightly apprehended Sita's danger in the forest (cp बहुदोषाण्यरण्यानि सनाथैषा भविष्यति)। His climax of filial affection is seen by extreme affection in return from Rama and others on him (cp "बाष्पसंस्थितकण्ठत्वात् अनुक्त्वैव वनं गताः")

Sumantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in शृङ्गवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick (cp. "गतो रामः त्यक्तोऽहमपि जीवितैः" III). He is broad-minded (see III. 14), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha (cp तस्मिन् नृपतौ विपन्ने जीवामि शून्यस्य रथस्य सूतः" III. 16). He is also represented as शास्त्रज्ञ and an upholder of monarchical form of government (cp "गोपहीना यथा गावो...एवं नृपतिहीना विनाशं यान्ति वै प्रजाः"—III. 24). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors (cp "दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः। भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" IV. 2). Thus his description as well of Rama, Sita and Lakshmana is vivid (cp सत्यं शीलं च भक्तिश्च येषु विग्रहवत्स्थिता"—IV. 4). He is noble as well and advises the princes to be so (cp "कुमार अलं गुरुजनापवादमभिधातुम्")। He wishes prosperity to his master's family (cp "यदि जीवामि तावत् प्रयतिष्ये") and ever

avoids to become an ill-reporter (see IV. 15 "अहं पश्चात् प्रव-क्ष्यामि" &c).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters (cp "पुत्रः कुरुते यदि पितुर्वचः कस्तत्र विस्मयः" Act I) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc He is an unrivalled warrior, the killer of Ravana (cp रावणान्तः). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked (cp 'रामाभिधानं सौम्यं ... ' 'जगतां नयनाभिरामः" and "विभीषणात्मा", &c also comp "सत्यसन्ध जितक्रोध विमत्सर जगत्प्रिय। गुरुशुश्रूषणे युक्त—" Act II &c). He very aptly gives vent to his feelings and has a keen observation over human nature (cp शरीरेऽरिः प्रहरति हृदये स्वजनस्तथा") He is a fine observer of nature as well (cp करौ ...). He is ever dutiful as well and avoids निन्दावाद of his superiors (cp 'न मातुः परिवादं श्रोतुमिच्छामि) and supports कैकेयी for her prayer to send him to an exile for a period of 14 years (cp "शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते। तस्या लोभोऽत्र नास्माकं भ्रातृराज्यापहारिणाम्"—Act I), even at first he can't believe all this as due to Kaikeyi's meanness (cp "यस्याः शक्रसमो भर्ता...कथं करिष्यति"—Act I). He delights in his वनवास because it will save a lot of troubles in various spheres and his brothers will be able to enjoy भोग (cp "...न च परिभोगैर्वञ्चिता भ्रातरो मे" I). Rama thus ever sticks to सत्य and धर्म ("...I. 24 and "... धर्मसारथिः" I 28 &c); and he is endowed with shastric knowledge (see sl. 29. Act. I). In spite of all his qualities of body and soul he is painted as hesitating to take राज्यभार from his father and this lowers him as an obedient and dutiful son (cp ...—Act I); his thinking as relieved of राज्यभार

by his exile is not in good taste (cp दिष्ट्या स एवास्मि रामः महाराज एव महाराजः)। Again he goes to forest by not taking विदाय from his father. This is also a lapse of duty with him (cp "गमिष्यु अस्मासु राजा नः शिरःस्थानानि पश्यतु"); but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सचिव—a सखा (cp "यावदिदानीं मैथिलीं पश्यामि")। And he discharges his duties for wife by killing Ravana. His fraternal affiction is unparallelled (see sl 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata's राज्यप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कुलधर्म and does everything on the line of धर्म (cp "धर्मो च लोकपरिरक्षणम् अभ्युपेतम्" Act VII). In one word his obedience to father, his self abnegation, his love for wife brothers and subjects, his readiness to follow धर्म and his noble mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasaratha, at the instigation of Kaikeyi—(cp युवतिरहितं लोकं कर्तुम्" I. 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टं त्वया निष्कारणावस्थितवनवासं सौभ्रात्रम्—VI). He steadfastly follows Rama in his वनवास as well like his छाया (cp 'गुरोर्मे पादशुश्रूषाम्"—Act I. 27 छायेवानुगम्यते II)—He felt joy in serving Rama and Sita, and in good deeds. Thus he approves of Sita's following of Rama in his वनवास (cp "अनुचरति शशाङ्कं राहुदोषेऽपि तारा ...भर्तृनाथा हि नार्यः" I.25) and appreciates Bharata's great deeds

in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith or resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama is unique and unparallelled (cp "अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम्" III. 11. दयिता भ्रातरो न सुता:, "नायोध्या तं विना सायोध्या यत्र राघव:" III 25. "किं तवार्यो न पुत्र:"). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see भर्तृद्रोहादस्तु माताप्यमाता in Act II. sl. 19). But his attitude to गुरुजन is always reverential (cp न मया गुरुवचनमतिक्रान्तपूर्वम्) and his devotion on deities firm (cp कामं दैवतमित्येव युक्तं नमयितुं शिर: III 6). He like Rama is a keen observer of facts (cp द्रुमा धावन्तीव रजश्चाश्वोद्भूतं पतति पुरतो नानुपतति" &c III. 2), and hence takes Rama as lovely like the moon (cp रामाभिधानम् अपरं शशाङ्कम्"—IV. I.)—to him his elder brother is a god indeed (cp "तमहं द्रष्टुमिच्छामि दैवतं परमं मम"), and he sympathetically feels for his brother in his bereavement (cp जीमूतचन्द्र इव खे प्रभया वियुक्त: VI. 12). For all these various qualities of Bharata and specially for his भ्रातृभक्ति, sumantra says "भ्राता पितु: प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" (Act. IV. 2), he out of duty acts as Rama's deputy and rightly protects राजधर्म and वर्णाश्रमधर्म (cp "चतुर्णां वर्णानामभयमिव दातुं व्यवसित:"—IV. 7. also see V. 1). With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well (cp "नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदन:"—Ac IV 8); moreover our poet makes Bharata as equal to Rama (see above) and to Dasaratha as well (cp "तं चिन्तयामि नृपतिं सुरलोकयातम्" IV. 22). To such a person Sumantra Rama, Lakshmana and Sita had

thus profound affection. In short Bharata's self-sacrifice, his devotion and love for Rama and his shame for mother's shameful act have made him an ideal brother of our hero. He accepts his mother as such only when in Act VI he learns that this step of his mother was due to मुनिशाप and so a dispensation of providence. He then begs pardon of his mother (cp अम्ब यद् आरब्धं हात् समुत्पन्नमनुना मया दूषितासि भवती तत् सर्वं मर्षयितव्यम्—Act VI).

Sita—Sita the heroine of the play is the poet's ideal creation; she is really devotion and character incarnate. She has no fault at all She is endowed with all the qualities of the body and the mind (cp अहिंसि सर्वशोभनीय सुरूपं नाम I &c). To her husband is all-in-all (cp वनमपि मे प्रासाद:) । Thus Sumantra and Dasaratha say of her as "शील' विग्रहवत् स्थितम्" and "हा मैथिलिपतिस्थितचित्तहत्ते" ; and understanding this firmness of her Lakshmana approves of her वनानुगमन with Rama saying "भर्तृनाथा हि नार्य:" She is a pure chaste and an all-honest lady who does not brook injustice even on jest (cp "पापकं कृतं गच्छ नियातिय" &c). Not only this Sita is knower of worldly ways here (cp ' बहुहस्तान्तानि राजकुलानि नाम'—Act I) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama' exile is declared (also compare—"उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमेव मे प्रतिभाति"). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's inplicit obedience for his father (cp "तर्कयामि आर्यपुत्रेण महाराजस्य पादयो: पतितमिति" Act I &c). Being her-self full of truth or merits, she takes others as such (cp "तादृशो जनोलोकं न मन्यते" I &c). For these qualities she is a सचिव a सखा of राम । For this reason also she likes राम to be a prince ever, and Dasaratha as king (cp "प्रियं मे । महाराज एव महाराज:, आर्यपुत्र एवार्यपुत्र:"), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her be-

haviour is ever just ; as Bharata has high regard for her, she takes him as a son as if (cp "अयं स्वयं गच्छतु मामहितोमनिव भावं तनये निवेश्य" IV. 13 &c). Being full of all merits, she is represented as a स्त्रीमय तेजस (cp "इद तत् स्त्रीमयं तेजो" IV. 14); and Bharata rightly says of her as "अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम्" and Rama remarks "जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम्" VII. 2 she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi—She is a Queen apparently full of selfish and cruel motives (cp "वने व्याघ्रीव कैकेयी" &c). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this and resolves not to recoguise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature's crdain in ऋषि-शाप on Dasaratha and not for selfish motives or out of greed. Besides the poet says that it met the approval of Vasistha Vamadeva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by knowing her motives. But such defence of Kaikeyi by our poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण।

DRAMATIS PERSONAE

I. Males—

1. King Dasaratha (King of Kosala or Ayodhya).

2. Rama, Lakshmana, Bharata, Satrughna—Dasaratha's sons.

3. Sumantra—Dasaratha's Charioteer.

4. Ravana—Rakshasa King of Lanka (as a mendicant)

5. Charmberlain.

6. The guard of प्रतिमागृह called देवकुलिक ।

7. सूत of भरत ; भट (guard or officer), सुधाकर (a white-washer), तापस (an ascetic), वृद्धतापसौ (two old asceties who describe fight of रावण and जटायु), नन्दिलक (an attendant of the ascetic or तापस) ।

II. Females—

सीता—The heroine of the play—Rama's wife.
कौशल्या—Rama's mother.
सुमित्रा—Lakshmana's mother.
कैकेयी—Bharata's ,,
अवदातिका—a female friend of सीता ।
चेटी—an attendant of सीता ।
प्रतिहारी—a female door-keeper.
विजया } —female attendants of कैकेयी
नन्दिनिका }
तापसी—a female ascetic

The Title of the Book.

प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह (the Hall where portraits were hung up) by लक्षणा। And नट (अवस्कन्दने चुरादि) + ण्वुल् कर्त्तरि = नाटकम a drama. 'देवतानां मनुष्याणां राज्ञां लोके महात्मनाम्। पूर्ववृत्तानुचरितं प्रख्यातोदात्तनायकम्। प्रवेशकविष्कम्भकादिभिः सन्धिभिरन्वितम् नानाभावरसैराढ्यं नाटकं सूरयो विदुः" ॥ प्रतिमासहितं नाटकम्—The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णन। शाकपार्थिवादिवत् उत्तरपदलोपिसमासः। नाटकविशेषणत्वात क्लीवत्वम्। वा प्रतिमास ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवादितत। The drama named or known as प्रतिमा*। Or—प्रतिमा च नाटकञ्च द्वन्द्व। समाहारैकवत by "सर्वो द्वन्द्व विभाषैकवद्द भवतीति वाच्यम्" and "स नपुंसकम्।" The नाटक*

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*Sanskrit literature (संस्कृतसाहित्य) is broadly divided either as पद्य (poetry) or as गद्य (prose). पद्य again may be divided into श्रव्य काव्य (e. g. रघुवंश, भट्टि, कुमारसम्भव, किरातार्जुनीय. शिशुपालवध &c.) and दृश्यकाव्य (e. g. varieties of नाटक and प्रहसनs); also compare "वाक्यं रसात्मकं काव्यम्"। Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस (sentiment) is prominent, others contribute to its development, and there are heroes and heroines (नायक and नायिका)। नाटकs begin with a benedictory verse (नान्दी), are divided into acts end with prayer and is संयोगान्तक in Sanskrit.

*N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes 'the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so asto create illusions on various occasions in the minds of Devakulika, sumantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमागृह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under "defeciency of the Pratima-nataka" the name of the drama after the incident of the प्रतिमागृह (whence Bharata knew of his father's death from his portrait there) is not very appropriate, though defendable no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks—अस्य तु नाटकस्य मातृकाग्रन्थान्तदृष्टपाठानुसारात् प्रतिमानाटकेतिसंज्ञा ।

टीकाकृतो मङ्गलाचरणम्

नत्वा गुरुञ्च शङ्करम् पितरमपि स्वर्गस्थम् ।
व्याख्यानं भासनाटके सद्यासममद्य बध्नामि ॥
गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।
आश्वस्तस्य च विघ्नस्य प्रीयन्तां सर्वदेवताः ॥
यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।
सन्तः सन्ततकारुण्यास्तत्सर्वं मर्षयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

प्रतिमानाटकम्

—: ∘ :—

प्रथमोऽङ्कः

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

सीताभवः पातु सुमन्त्रतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।
यो रावणार्यप्रतिमश्च देव्या विभीषणात्मा भरतोऽनुसर्गम् ॥१॥

(Then enters the stage-manager after the *Nandi* i. e. the preliminary benedictory rites) Stage-manager or manager—May fine-necked Rams (or Rama the friend of Sugriva) protect you in every creation—Rama who is the lord (or husband) of Sita, who delights in good (or right) counsels (or who was pleased on account of Sumantra, the charioteer), who is a tolerator (or—sufferer) and full of good marks (or—who was accompanied by Lakshmana his brother), who is a killer of Ravana on account of her ladyship Sita, and an unrivalled one, who is of a terrible nature (to the foes or sinners) [or—of whom Bibhishana is a devotee], and who is a bearer of burden (or—who goes along with Bharata).

Beng.—(নান্দীর পরে সূত্রধারের প্রবেশ) সূত্রধার—শোভন-গ্রীবাযুক্ত (or—সুগ্রীববন্ধু) শ্রীরামচন্দ্র—যিনি সম্যক্ মন্ত্রে তুষ্ট (or—রাজসারথি সুমন্ত্রের আচারে তুষ্ট), যিনি সীতার পতি, যিনি কষ্টসহিষ্ণু এবং সুলক্ষণযুক্ত (or—ভ্রাতা লক্ষ্মণ কর্তৃক যিনি অনুগত), যিনি সীতা দেবীকে হরণ করায় রাবণের বিনাশক ও অদ্বিতীয় বীর, যিনি শত্রুর বা পাপীর প্রতি কঠোরাত্মা (or—যিনি রাবণভ্রাতা বিভীষণের ইষ্টদেব), যিনি ভারবাহী (or—ভরতযুক্ত), তিনি আপনাদের (or—আপনাকে) প্রতিজন্মে রক্ষা করুন।

Tika.—'नान्द्याः' पूर्वरङ्गभूतायाः मंगलक्रियायाः [“नान्दी आशीर्वचनसंयुक्ता” इति भरतः] 'अन्ते' अवसाने स्वयमेव नान्दीक्रियां समाप्य, तद्बोधकं श्लोकं पठित्वा इत्यर्थः; 'ततः' नान्द्यनन्तरम् अन्यत् किञ्चिदकृत्वैव नान्द्यव्यवहितमेव 'सूत्रधारः' सूत्रं कथासूत्रं नाटकसम्पाद्यवस्तु धारयतीति तादृशः नटानां नेता, रंगदैवतायाः पूजकः इत्यर्थः [“सूत्रधारः पठेन्नान्दीम्” इति भरतः] 'प्रविशति' रंगमध्यमागच्छति। आमन्त्य सूत्रधारः मंगलश्लोकमाह—सीताभव इत्यादि।

अन्वयः। सीताभवः सुमन्त्रतुष्टः च सल्लक्षणः सुग्रीवरामः अनुसर्गं (वः) पातु, यः देव्या (हेतुना) रावणार्यप्रतिमः विभीषणात्मा च भरतः (भरयुक्तः) (भवति)। यद्वा—यः देव्या रावणार्यप्रतिमः विभीषणात्मा च (स) सीताभवः सुमन्त्रतुष्टः सल्लक्षणः भरतश्च सुग्रीवरामः अनुसर्गं (वः) पातु। व्याख्या—'यः' पुरुषः 'देव्या' सीतादेव्या हेतुभूतया 'रावणार्यप्रतिमः' रावणारिश्च असौ अप्रतिमश्च अप्रतिद्वन्द्वीच इति रावणार्यप्रतिमः [विशेषणद्वयसमासः]। सीताहरणादेव श्रीरामः रावणारिः ततश्च अद्वितीयो वीरोऽभवत्। 'विभीषणात्मा' विभीषणो भयङ्करः (पापिपक्षे भयावहः इत्यर्थः) आत्मा स्वरूपं यस्य, यद्वा विभीषणः तदाख्यः रावणभ्राता आत्मा भक्तत्वात् आत्मस्वरूपः यस्य [“भक्तस्तु भगवान् स्वयम्” इति वचनात्]। तथा 'भरतः' भरं तनोति धारयतीति भरतः [कर्त्तरि डः]—तथा च शाकुन्तले—“भरत इति लोकस्य भरणात्”। यद्वा —भरतः तदाख्यः भ्राता अस्ति यस्य इति' [अर्श आद्यच्] भरतयुक्तः इति शेषः। स 'सीताभवः' सीतायाः भवः देवः स्वामी इत्यर्थः, 'सुमन्त्रतुष्टः' शोभनमन्त्रेण तुष्टः, तथा

तदाख्यदशरथसारथिना उपदेशादिदाता पितृसत्यपालनसहायकेन हेतुना युक्तः। 'सहलक्ष्मणः' सहते इति सहः [पचाद्यच्] चतुर्दशवर्षव्यापिवनवासादिक्लेशसहः तथा 'लक्ष्मणश्च' शोभनचिह्नयुक्तश्च, यद्वा लक्ष्मणेन तदाख्यभ्राता सह वर्त्तमानः इति सह लक्ष्मणः। तादृशः 'सुग्रीवरामः शोभनग्रीवायुक्तो रामः, यद्वा—'सुग्रीवः' तदाख्यवानर-राजः तत्सहितः 'रामः' श्रीरामः 'अनुसर्गं' प्रतिसर्गं, प्रत्येकजनने वः 'पातु' रक्षतु। रङ्गावतरिणं राजानं तथा युष्मान् सामाजिकान् च अवतु। [अत्र श्लेषेण द्विधा व्याख्यान भवति। श्लेषलक्षणं यथा—"श्लिष्टैः पदैः अनेकार्थाभिधानम् श्लेषः" इति। एषः मङ्गलश्लोकः कैश्चित् नान्दीस्थानीयः इष्यते। एवं नान्दीस्थानीयः सन् पताकस्थानीय-संज्ञो भवति ; तद् यथा—"यस्यां बीजस्य विन्यासोऽह्यभिधेयस्य वस्तुनः। श्लेषेण वा समासोक्त्या नान्दी पत्रावली च सा"। 'रावणारि'-प्रभृति-पदेनात्र रामेण अभिषेक-परिहारेण वनवासकाले रावणवधरूपकाव्यबीजमुपन्यस्तम्। तथाचात्र सीता-सुमन्त्र-सुग्रीव-राम-लक्ष्मण-रावण-विभीषण-भरताख्यानि नाटकीयानि पात्राणि मुद्रालङ्कारेण सूचितानि। "सूच्यार्थसूचनंमुद्रा प्रकृतार्थपरैः पदैः"। अन्यच्चात्र द्रष्टव्यम्—'प्रतिमपदेन प्रतिपाद्यस्य स्वरचितस्य प्रतिमानाटकस्य नाम च ख्यापितम्]॥ उपजातिः' छन्दः—(व्याख्यातञ्च अस्माकं रघौ, तत्रैव द्रष्टव्यम्)॥

Notes.

1. नान्द्यन्ते—नन्दनं नन्दः rejoicing. भावे घञ्। नन्देन पठ्यते इति नन्द+अण् शैषिकः + ङीप् स्त्रियाम् = नान्दी a benediction. "देवद्विजनृपादीनामाशीर्वादपरायणा। नन्दन्ति देवता यस्मान्नान्दी चसा प्रकीर्त्तिता"। The object of the नान्दी (benediction uttered through a sloka) is to secure a happy termination of the acting and perhaps of the drama as well—"तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये"। तस्याः अन्तः, ६तत। तस्मिन्। अधि ७मी। Here in Bhasa's works नान्दी will refer to the benedictory rites and sloka included in the पूर्वरङ्ग which is performed outside the stage by the सूत्रधार। compare "नाट्यवस्तुनः पूर्वं

रङ्गविघ्नोपशान्तये। कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते"। Hence नान्द्यन्ते =पूर्वरङ्गान्ते here. This present sloka thus is outside Bhasa's Nandi—it is a मङ्गलश्लोक, whereas later dramas open with the Nandi on the stage (see our Sakuntalam).

This was perhaps an old south Indian practice, for south Indian dramas later too retain this characteristic (see Introduction, sections I and II), and not a special characteristic of Bhasa dramas as Pt. Ganapati Shastri says. Also compare —"In both Bhasa and later poets the drama opens with a benediction, with this difference that while with Bhasa it is the सूत्रधार that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage-direction is absent. But then immediately after the benedictory verse we have the stage-direction नान्द्यन्ते सूत्रधारः etc.······Bhasa commences with the stage direction "नान्द्यन्ते ततः प्रविशति सूत्रधारः" in all the works. then follows the benedictory verse (मङ्गलश्लोक). This verse being नान्द्यन्ते, Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what Bharata calls पूर्वरङ्ग······so नान्द्यन्ते with भास means पूर्वरङ्गान्ते—after the preliminaries are over······" (see Introduction Section I under "the fame of Bhasa" pp VI—VIII).

2 सूत्रधारः—सूत्र+धारि+अण् कर्त्तरि। "नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम्। रङ्गदैवतपूजाकृत सूत्रधारः इति स्मृतः"। He is the first actor to enter the stage, thus he may be called the stage-manager. Nom. to प्रविशति॥ सूत्रधार is नटनेता॥

3. सीताभव:—सीताया: (तदाख्यजनकनन्दिन्या:) भव: क्षेमभूत:), इतत्। By transference it means "the cause of Sita's good". Qual. सुग्रीवराम: ; or सीताया: भव: (भद्रम् or भद्राप्ति:) यस्मात्, व्यधिकर—। Oragain —भवतीति भव: (कर्त्तरि अच्)। It means "God" or "sansar". Thus Kasika says 'भवो देव: संसारश्च"। सीताया: भव: (देव: or स्वामी)। यद्वा —सीताया: भव: (संसार:) यस्मात्, व्यधिकर—। Qual. सुग्रीवराम:। The poet in this मङ्गलश्लोक speaks of Rama, who is the husband or God of Sita.

N B.—Note that it is only a मङ्गलश्लोक uttered by the sutradhara to indicate the नाटकार्थ and give hint of its matter and name cp. "आशीर्नमस्क्रियारूप: श्लोक: काव्यार्थसूचक:"। This sloka is named as पताकी, for here the root (बीज) of the drama e. g. stoppage of अभिषेक, वनवास and रावणवध etc. is woven through श्लेष (see Tika). Again this sloka introduces the names of the principal characters here by मुद्रालङ्कार which is defined as "सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरै: पदै:" see Tika). Also see below.

4. पातु—पा (रक्षणे अदादि)+लोट तु। आशिषि लोट। Nom. सुग्रीवराम.। पा to drink is भ्वादि and gives पिबति etc. Its obj. is either त्वाम् (said with reference to the patron king of the poet and secondly to others) cp. "वत्सस्य त्वाम् भुजौ पाताम्"—Swapnanataka. "श्रीमान् नारायणस्त्वां प्रदिशतु" Avi &c ; or व: (referring to the all audience present there) understood.

N. B.—In this मङ्गलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a स्रष्टेव of Bhasa will deliver all at all times.

5. सुमन्त्रतुष्टः—सुमन्त्र is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, ३तत्— । See also Tika. If however the तृतीया is हेतौ here then we may say सुप्सुपा, for acc. to majority of opinion हेतु तृतीया does not enter.into ३तत् ; only Jnanendra says "हेतुतृतीययापि समास इष्यते" ।

6. सुग्रीवरामः—सु शोभना ग्रीवा यस्य, बहु— । तादृशः रामः, कर्मधा— । Such developed neck indicates power and vigour in a personage ; or—सुग्रीवसहितः (तदाख्यवानरराजसहितः) रामः, शाकपार्थिवादिवत् Nom to पातु । This epithet like others is chosen to keep up the pun (श्लेष) ।

7. सह लक्ष्मणः—सहते इति सहः (पचाद्यच्), tolerator i.e. tolerator of वनवासादिक्लेश &c लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सहश्च लक्ष्मणश्च खञ्जकुब्जादिवत् कर्मधा— । or—लक्ष्मणेन (तदाख्यभ्रात्रा) सह विद्यमानः इति सहलक्ष्मणः, तुल्ययोगे बहु— । सलक्ष्मणः is also correct by the rule "वोपसर्जनस्य" । Qual सुग्रीवरामः ।

8. देव्या—Refers to सीतादेवी । हेतौ तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देव्या (हेतुभूतया) रावणारिःअप्रतिमः (अतएव च पापेषु) विभीषणात्मा ।

9. रावणस्य अरिः, ६तत् ।—अविद्यमाना प्रतिमा (तुलना. साम्यम्) यस्य, इति अप्रतिमः unequalled, बहु—by the varttika "नञोऽस्त्यर्थानां बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः" । रावणारिश्च (असौ) अप्रतिमश्च, कर्मधा— । Qual. or Pred. to यः । He being रावणारि was an unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा (portrait) hung up of himself like his father and forefather. Thus herein is suggested the name of the drama. See Tika also.

10. विभीषणात्मा—वि विशेषेण भीषयते इति वि+भी+णिच्+ल्युः (नन्द्यादि) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा (पापिपक्षे) यस्य, बहु—। वा विभीषणः (तदाख्यः रावणभ्राता) आत्मा (आत्मभूतः, भक्तत्वात्) यस्य, बहु—। Qual. or Pred. to यः। Being Rama's Bhakta, विभीषण was like his own self. See Tika.

11. भरतः—भरं तनोतीति भर+तन+ड कर्त्तरि बाहुलकात् = भरतः the bearer of burden. Qual सुग्रीवरामः or Pred to यः। or—भरत is Rama's brother. सः अस्ति यस्य इति भरत+अर्श आदि अच (मत्वर्थीय) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत् as one word and explains—विभीषणे मे आत्मनि रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

12. अनुसर्गम्—सर्ग is creation. सर्गं सर्गं प्रति इति अनुसर्गम् in every creation. वीप्सायाम् अव्ययीभावः। Adverb qual. पातु।

13. Remark.—Among the ten अवतार of Sri Vishnu both कृष्ण and his elder brother बलराम (also called राम) are counted as one अवतार of the द्वापरयुग। बलराम contractedly called राम (comp "भार्गवो राघवो गोपस्त्रयो रामाः प्रकीर्त्तिताः") is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सीताभवः सुमन्त्रतुष्टः सहलक्ष्मणः च

सुग्रीवरामः अनुसर्गं पातु यो दैव्या रावणार्थप्रतिमः विभीषणात्मना भरतः । Now सीता is the name of हल वा हलपद्धति, so सीतायाः (हलस्य) भवः (मङ्गलं सम्यगुत्पादः वा) यस्मात् who caused welfare of ploughing,—will well refer to बलराम as well. He was सुमन्त्रतुष्टः (for on several occasions, Krishna's or Uddhava's good counsel prevailed on him), he was a tolerator (सहः), and of good signs (लक्षणः), he was a stout plougher, strong and fine-necked and a high personage (सुग्रीवरामः) ; such a divine incarnation may well protect all. Again owing to दैवी रेवती (Balarama's wife) i. e. to please her, he drank on and became रावणः (रावयतीति रावण—a terrible one), but at the same time he was आर्यप्रतिमः (the representative of a good one —cp ' कर्तव्यमाचरन् काममकर्तव्य-मनाचरन् तिष्ठति प्रकृताचारे यः स आर्य इति स्मृतः'') ; he बलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to बलराम (विष्णुअवतार) as well—one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः (as in पातु वसुधाधवः &c.), then the sloka will refer to राम only. In this case construe—सुमन्त्रतुष्टः सहलक्ष्मणः सुग्रीवरामः पातु यः सीताधवः दैव्या च रावणार्थप्रतिमः विभीषणात्मना च अनुसर्गम् भरतः (भवति) ।

(नेपथ्याभिमुखमवलोक्य) आर्य्ये इतस्तावत् ।

(Looking towards the dressing-room) Ho noble lady, come this way.

(प्रविश्य) नटी—अय्य इअम्हि [आर्य्य, इयमस्मि]

(Entering) Lady actor or manager—My noble Lord, here I am.

सूत्रधारः—आर्य्ये इदमेवेदानीं शरत्कालमधिकृत्य गीयतां तावत्।

Manager—Gentle Lady. Do then sing touching this autumn season.

नटी—अय्य, तह [आर्य, तथा]। (गायति)।

Lady manager—Noble Lord, Very well (Sings).

सूत्रधारः—अस्मिन् हि काले—

चरति पुलिनेषु हंसी काशांशुकवासिनी सुसंहृष्टा।

Manager—during this season, the femaleswan residing in cloth-like (white) kasa flowers (or—on river-beds white like kasa flowers), roams on sandy river-banks quite delighted.

(नेपथ्ये) अय्य, अय्य, [आर्य्य, आर्य्य]

(In the dressing room) Ho Lord, Ho noble Lord.

(आकर्ण्य) सूत्रधारः—भवतु विज्ञातम्—

मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ॥ २ ॥

(निष्क्रान्तौ) ॥ स्थापना ॥

(Hearing) Manager—well, I understand—like a female warder (or gate-keeper) in royal palace moving quick in full glee.

(They both go out).

(Here ends the Prologue).

Beng.—(বেষগৃহের দিকে তাকাইয়া) আর্য্যে এদিকে এস। (প্রবেশ করিয়া) নটী- আর্য্যে, এই আমি আসিয়াছি। সূত্রধার—

আর্য্যে, তবে এই শরৎকাল লক্ষ্য করিয়া গান কর। নটী—আর্য্য, তাই হোক্। সূত্রধার—এই সময়ে—শুভ্রকাসবনবিহারিণী (or—কাসশুভ্র-নদীপুলিনবাসিনী) হংসী আনন্দিতা হইয়া নদীতটে বিচরণ করে—। (নেপথ্যে) আর্য্য, আর্য্য। (শুনিয়া) সূত্রধার—ভাল বুঝিলাম—রাজগৃহে আনন্দিতা ক্ষিপ্রগতি দ্বাররক্ষীর ন্যায়। (উভয়ের নিষ্ক্রামণ)। প্রস্তাবনা ॥

Tika—एवं मङ्गलश्लोकद्वारेण आशीर्वचनमुक्त्वा नटनेता सूत्रधारः 'नेपथ्यस्य' वेषरचनास्थानस्य 'अभिमुखमवलोक्य' दृष्ट्वा नटीमाकारयितुं कथयति—'आर्ये' हे सत्पत्नि 'इतः' अस्मिन् स्थाने मत्समीपे रंगमञ्चे 'तावत्' [अवधारणे अव्ययमेतत्] आगम्यतां त्वया इति शेषः। 'प्रविश्य' नेपथ्यात् रंगमञ्चमागत्य 'नटी' सूत्रधारात्मकस्य नटस्य पत्नी 'आह' कथयति—'आर्य' मान्य स्वामिन् 'इयम्' अहम् आगता 'अस्मि'। ततः सूत्रधारः आह—आर्ये' 'इममेव' प्रारब्धं 'शरत्कालमधिकृत्य' 'विषयीकृत्य इदानीमधुना 'गीयतां तावत्'। नटी च 'तथा' अस्तु इति उक्त्वा 'गायति' गानं योजयति। ततः सूत्रधारः शरत्कालवर्णनाम् आह—'अस्मिन् हि काले' शरत्काले एव—"काशांशुकवासिनी हंसी सुसंहृष्टा (सती) पुलिनेषु चरति" काशांशुकवत्-शुभ्रसैकतवासिनी, यद्वा—काशवनविहारिणी (काशपुष्पशुभ्रा च) हंसी कालवशात् 'सुसंहृष्टा' आनन्दिता सती 'पुलिनेषु' शुभ्रेषु नदीसैकतेषु विचरति। एतावति श्लोकपूर्वार्द्धे उक्ते सति सूत्रधारदत्तपूर्वसङ्केतानुसारेण कथावस्त्वङ्गभूतदशरथप्रतिहारी-'भूमिकां प्रतिगृह्य रंगमागतप्रायस्य नेपथ्यगतस्य नटस्य "आर्य्य, आर्य्य" [सम्भ्रमे द्विरुक्तिः] इति वचनमाकर्ण्य श्रुत्वा, सूत्रधारः 'भवतु विज्ञातम्' इत्यादिना निजवक्तव्यं शेषयित्वा पूर्वोक्तपात्रप्रवेशं सूचयन् 'स्थापनां' प्रस्तावनां च सूचयित्वा स्वपत्न्या सह उभौ "निष्क्रान्तौ' रंगमञ्चात् वहिर्गतौ ["निष्क्रान्तश्च निष्क्रान्ता च इति 'निष्क्रान्तौ' ('पुमान् स्त्रिया' इत्येकशेषः)। यद्वा—निष्क्रान्तौ अभिनेतारौ जनौ इति वाक्यशेषः। अयमेव पक्षो ज्यायान्। अन्यथा अङ्कान्ते "निष्क्रान्ताः सर्वे" इति न सङ्गच्छते। 'निष्क्रान्ताः सर्वे' अभिनेतारो जना इति वाक्यशेषे सर्वमनवद्यम्] । 'भवतु विज्ञातं' —बुद्धमित्यन्वयः। प्रतिहारीरूपं स्त्रीपात्रं हंसीं प्रति उपमानं दर्शयन् श्लोकं

पूरयति—"नरेन्द्रभवनं मुदिता (हृष्टा) च त्वरिता (कार्य्यवशात् ससम्भ्रमा) प्रतिहाररची इव" प्रतिहारं द्वारं रचति यासा इति [कर्मोपपदे कर्त्तरिवाचेर अण्। स्त्रियामीप्]। राजभवने हृष्टात्वरायुक्ता शुभ्रवसनधारिणी प्रतिहाररची यथा विचरति, तथा शरत्काले मुदिता ससम्भ्रमा काशयुक्ता हंसी अपि नदीपुलिनेषु विहरति॥ एवं प्रतीहारीप्रवेशे सूचिते नटीसूत्रधारयोर्निष्क्रमणं वक्तुमुचितम्। अत आह—"निष्क्रान्तौ। स्थापना" प्रस्तावना आमुखम् इत्यर्थः [तथा च भरतः— "प्रसाद्य रंगं विधिवत प्रस्तवनां ततः कुर्य्यात् काव्यप्रख्यापनाश्रयाम्"]॥ आर्य्या छन्दः [तल्लचणञ्च "आ परितोषाद्विदुषाम्" इत्यत्र शाकुन्तले द्रष्टव्यम्]॥

Notes.

1. नेपथ्याभि &c—नेपथ्य means "Dressing" also "Dressing Room". "नेपथ्यं तु प्रसाधने रंगभूमौ वेषभेदे" इति हैमः। Here it is dressing room. नेपथ्यस्य अभिमुखम्, इतत्। तत्। obj. or अवलोक्य (अव + लोक + ल्यप्)।

2. आर्य्ये—सम्बोधन of the base आर्य्या। The सूत्रधार here adresses his wife i.e. the person who appears in the character of his wife. "पत्नी आर्य्येति सम्भाष्या"। And आर्य्य or आर्य्यपुत्र is the form of address by नटी to सूत्रधार। For the definition of an आर्य्य compare "कर्त्तव्यमाचरन् काममकर्त्तव्यमनाचरन्। तिष्ठति प्रकृताचारे यः स आर्य्य इति स्मृतः॥ अर्य्यते गम्यते सेव्यत्वेन आश्रीयते इति ऋ + ण्यत् कर्मणि = आर्य्य one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम्। obj. of अधिकृत्य। It was perhaps शरत् at the time of acting, also perhaps when the play was written; for Ramayana says that Rama's coronation was to take place some time in the month of chaitra. Also comp "ग्रीष्मसमयमधिकृत्य गीयतां तावत्" in Sak. गै + लोट ताम् भावे = गीयताम्। Its अनुक्तकर्त्ता is त्वया। तथा—This may be

taken either as an approval of the sentiment expressed by the सूत्रधार, or an assent to sing. In latter capacity compare "तथा । रथं स्थापयति"—in Sakuntala.

4. पुलिनेषु—This means नदीपुलिन i. e. sandy bed of rivers. अधि ७मी ।

5. चरति—चर + लटति । Nom हंसी ।

6. काशांशुक &c—This epithet applies both to हंसी and प्रतिहाररक्षी । हंसीपक्षे—काश: is a kind of grass ; and काशम् is its flowers. काशानां (तदाख्यशुभ्रपुष्पविशेषाणाम्) अंशुकानि, इतत्— । By लक्षणा it means काशशुभ्रांशुकवत् नदीपुलिन । तत्र वसति या सा इति काशांशुक + वस + णिनि कर्तरि साधुकारिणि + ङीप् स्त्रियाम् = काशांशुकवासिनी । or काशांशुक means अंशुकवत् घनकाश by लक्षणा (thus काशानि अंशुकानि इव, उपमितसत)। Then as above. And हंस at autumn revel in such places and are also white ; compare Bhatti. II "कुन्दावदाता: कलहंसमाला: प्रतीयिरे श्रोत्रसुखैर्निनादै:"—sl. 18. Prefer this explanation, compare "विकसितनवकाशश्वेतवासो वसाना" in Ritusamhara. Pt. Shastri here very cleverly explains as काशांशु: च कवासिनी च (जलवासिनी ; क meaning water) इति काशांशु-कवासिनी । प्रतिहारीपक्षे—काशानि इव अंशुकानि । तानि वस्ते or वसतिया &c as above. The gate-keepers usually wore white dresses. As हंसी is सुसहृष्टा in शरत्काल, so प्रतिहारी was सुदिता at the coronation of राम which is to be celebrated now. As शरत्कालहृष्टा हंसी is joyous and walks about in quick steps out of glee, so was प्रतिहारी full of joy and so full of haste out of hilarity to enjoy and do the functions of the coming coronation in Dasaratha's house or in palace (नरेन्द्रभवने) । प्रतिहाररक्षी—प्रतिह्रियते इति प्रति + ह्र + घञ्

कर्मणि = प्रतिहारः = द्वारदेश door ; प्रतीहारं रक्षति इति प्रतिहार + रक्ष + अण् कर्त्तरि + ङीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare" पुवत्प्रगल्भा प्रतिहाररक्षी सुनन्दा" in Rag. VI This is उपमान or द्वंसौ । Sometimes प्रतीहारी in fem, is also used (as in Swapnanataka) irregularly. प्रतिहारी or प्रतीहारी is the masc. form of the base प्रतिहारिन् ; and प्रतिहारी or प्रतीहारी may also be the fem. form thus—प्रतीहार (द्वारदेश) + अच मत्वर्थे + ङीष् (गौरादि) । Here Bhasa uses प्रतिहार but in स्वप्ननाटक he uses प्रतीहारी (fem.) and again in the next para our poet uses प्रतिहारी in the fem. but with ह्रस्व in प्रति ।

8. निष्क्रान्तौ—Qual. अभिनेतारौ । See व्याख्या ।

9. स्थापना—स्था + णिच् + युच् भावे = स्थापना । That which introduces the matter-on-hand i. e. Introduction or Prologue (of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—This is peculiar with him (see our Introduction Section I. and 11). Some stress it as indicating Bhasa's high antiquity ; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना (as in later dramas of Kalidasa, Bhavabhuti &c), प्रस्तावना = प्र + स्तु + णिच + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतस्य कथावस्तुनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम् । अत "प्रतिहाररक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारीप्रवेशरूपम् आक्षिप्यते । For futher details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषको वापि सूत्रधारेण सहिता संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा" । This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगातिशय also, which is defined as—"यदि प्रयोगे एकस्मिन् प्रयोगोन्य: प्रयुज्यते । तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा" । There are four other varieties of प्रस्तावना—e. s. उद्घातक कथोद्घात, प्रवर्त्तक, and अवलगित (as in our Sakuntala).

10. भवतु (विज्ञातम्)—It is an अव्यय here meaning 'well, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp "सूत्रधार:—भवतु, विज्ञातम् मन्त्रेमं गधराजस्य" &c in Swapnanataka.

11. Remark,—By "(नेपथ्ये) आर्य ! आर्य ! (आकर्ण्य)" &c the सूत्रधार is going to introduce the actor who is to begin the कथावस्तु of this drama. He feigns to hear the sound "आर्य ! आर्य !" in the dressing room and then by "भवतु विज्ञातम्—···प्रतिहाररक्षीव" he will introduce the प्रतीहारी of Dasaratha's harem with whom the first act (for substanee of which see Introduction) opens. As already said this is technically called प्रयोगातिशय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa's works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the सूत्रधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnavali etc.

N. B.—The opening here is somewhat similar to that of Bhasa's Pratijna-yaug.—cp "सूत्र—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा यौगन्धरायण:" &c.

(प्रविश्य) प्रतिहारी—अयय्र को इह कञ्चुईआणं सण्णिहिदो [आर्य, क इह काञ्चुकीयानां सन्निहितः] ।

(Entering) Portress (or—a female door-keeper)—Noble one, which of the chamberlains is here ?

(प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ।

(Entering) chamberlain—noble lody, here am I. What's to be done ?

प्रतिहारी—अयय्र, महाराओ देवासुरसंगामेसु अप्पड़िहद-महारहो दसरहो आणवेदि—सिग्घं भट्टिदारअस्स रामस्स रज्जप्पहावसज्जोअकारआ अहिसअसम्भारा आणीअन्तुत्ति । [आर्य, महाराजो देवासुरसंग्रामेष्वप्रतिहतमहारथो दशरथ आज्ञापयति—शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-कारका अभिषेकसंभारा आनोयन्तामिति] ।

Portress – Noble one, his Lordship Dasaratha whose chariot is of unhampered course in the fights between the gods and the demons, orders this—let the materials of the coronation of Prince Rama that is to confer on him the sovereign power, be brought in quick.

कांचुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम् । पश्य—

छत्रं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदर्भकुसुमास्तीर्थाम्बुपूर्णा घटाः ।
युक्तः पुष्यरथश्च मन्त्रिसहिताः पौराः समभ्यागताः
सर्वं स्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship (Dasaratha), has been kept ready. Behcld – the royal umberella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure—car is also ready there and the citizens together with the ministers are come, and the revered sage Vasistha, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—(প্রবেশ করিয়া) প্রতিহারী—আর্য্য, কঞ্চুকিদের মধ্যে কে এখানে আছেন ? (প্রবেশ করিয়া) কাঞ্চুকীয় (or—কঞ্চুকী) —মান্তে, এই আমি। কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবাসুরযুদ্ধে অপ্রতিহতরথ মহারাজ দশরথ হুকুম দিয়া'ছেন—রাজকুমার রামের অভিষেকদ্রব্য যদ্দ্বারা তার সার্ব্বভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক্। কাঞ্চুকীয়—মান্তে, মহারাজ যাহা হুকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে। এই দেখুন—ব্যজনসহিত রাজছত্র এবং আনন্দকালযোগ্য ঢক্কাসহিত রাজাসনও রাখা হইয়াছে। তীর্থ-জলযুক্ত, দর্ভ ও কুসুমসহিত সুবর্ণকুম্ভ সেখানে স্থাপিত হইয়াছে। ক্রীড়ারথও সেখানে আছে, পৌরবর্গসহিত মন্ত্রিগণও (যথাসময়ে) আসিয়াছেন ; এবং সর্ব্বক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন।

Tika.—प्रविश्य प्रतिहारी आह—'काञ्चुकीयानां' कञ्चुकिनां मध्ये 'कः इह सन्निहितः' समीपवर्त्ती वर्त्तते इति शेषः। ततः काञ्चुकीयः आगत्य आह [अन्तःपुरचरायां नियुक्तो वृद्धो ब्राह्मणः कञ्चुकीति कथ्यते]—'भवति मान्ये अयमस्मि'। कथय

'किं मया क्रियताम्' कर्त्तव्यम्। प्रतिहारी कथयति—'देवासुरसंग्रामेषु' देवासुरयुद्धेषु 'अप्रतिहतः' अव्याहतः 'महारथो' यस्य तादृशः 'महाराजो दशरथः 'आज्ञापयति'। किमाज्ञापयन्त तदाह—'शीघ्रं' सत्वरमेव 'भर्त्तृदारकस्य रामस्य अभिषेकसम्भाराः' अभिषेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः। किम्भूता अभिषेकसम्भाराः? तदाह— राज्यप्रभावसंयोगकारकाः' इति। 'राज्यस्य प्रभावः' राज्यप्राप्तिजन्य प्रभुत्वं तस्य यः 'संयोगः' संबन्धः तस्य 'कारकाः' विधायकाः निर्वर्त्तकाश्च, अभिषेकसम्भाराः आनीयन्तामिति॥ काञ्चुकीयः आह—अहं—'भवति' मान्ये 'महाराजेन' दशरथेन 'यदाज्ञप्तं' यद् यद्वस्तु आज्ञापितं तत्सर्वं' सङ्कल्पितम्' प्रस्तुत्य रचितम्। 'पश्य' अवलोकय। सर्वं प्रस्तुतमिति अवलोकय॥

अन्वयः—सव्यजनं छत्रं, सनन्दिपटहं भद्रासनं (च) कल्पितम्। तीर्थाम्बुपूर्णाः सदर्भकुसुमाः हैममयाः घटाः न्यस्ताः। पुष्परथश्च युक्तः, मन्त्रिसहिताः पौराः समभ्यागताः। अस्य सर्वस्य हि मङ्गलं (मङ्गलहेतुः) स भगवान् वशिष्ठः (च) वेद्यां स्थितः।

व्याख्या—'सव्यजनं' सचामरं 'छत्रं' राजछत्रं 'सनन्दिपटहं' नन्दनं नन्दः—आनन्दः (भावे घञ्)। स अस्तियस्य स 'नन्दी' आनन्दोत्सवकालः ततः आनन्दकालयोग्यश्च यः 'पटहः' ढक्का तेन सह वर्त्तते यत् इति सनन्दिपटहं तादृशं 'भद्रासनं' मणिमय राजासनम् 'कल्पितम्' प्रस्तुतम् रचितञ्च। 'तीर्थाम्बुपूर्णाः' तीर्थजलसमन्विताः 'सदर्भकुसुमाः' दर्भैः कुसुमैश्चसहिताः 'हैममयाः घटाः न्यस्ताः' अभिषेकार्थं रचिताः। तत्र 'पुष्परथश्च' क्रीडारथश्च 'युक्तः स्थापितः, सन्निहित इत्यर्थः। अभिषेकदर्शनाय च 'मन्त्रिसहिताः पौराः जनाः [भवार्थे अण्] समभ्यागताः, न केवलमागता अपितु यथासमयम् सम्यक् उपस्थिताः। पुनश्च 'सर्वस्य अस्य' अभिषेकसम्भारस्य अभिषेककर्मणश्च 'मंगलं' मङ्गलहेतुः 'सभगवान्' षड्‌ैश्वर्यशाली पूज्यः ["ऐश्वर्य्यस्य समग्रस्य वीर्य्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णांभग इतीङ्गना] 'वशिष्ठः कुलगुरुः तदाख्यऋषिः "वेद्यां स्थितः' क्रियाकरणाय अभिषेकार्थं निर्मितायां वेद्याम्, उपविष्ट एव। अतोऽहम् ब्रवीमि अभिषेकक्रियायाः किमपि न अवशिष्टम् सर्वमेव सञ्जातमेव॥ शार्दूलविक्रीडितं वृत्तम्॥ तल्लक्षणं यथा—"सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्"॥ ३॥

Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन्। The Brahman who is engaged in guarding अन्तःपुर is called the कञ्चुकी। He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चुक+इनि अतिशयार्थे=कञ्चुकिन् a chamberlain. कञ्चुकी एव इति कञ्चुकिन्+छण् (तद्धित)=काञ्चुकीयः। Here छण् comes by the varttika "वेणुकादिभ्यश्छण् वक्तव्यः"। For the definition of कञ्चुकी or कांचुकीय, compare "अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते"। In other words he is a guard in the harem and is well trained, cp "ये नित्यं सत्त्वसम्पन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कांचुकीयास्तु ते स्मृताः"। The word takes शेषे ६ष्ठी here, being related to मध्ये understood. Thus कांचुकीयानां मध्ये कः सन्निहितः (सम्+नि+धा+क्त) वर्त्तते &c. For प्रतिहारी (fem.) see previous para.

2. क्रियताम्—कृ+लोटताम् कर्मणि। Is to be done. Its अनुक्तकर्त्ता is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्मधा—with समासान्त टच् (अ) added in a तत्पुरुष ending in राजन् etc by the rule "राजाहःसखिभ्यष्टच्"।

4. दैवासुरसंग्रामेषु—सुराश्च असुराश्च सुरासुराः वा सुरासुरम्। द्वन्द्वः। सुर and असुर are antagoinsts. If the antagonism is emphasied and somehow deemed enternal we get सुरासुरम् by the rule "येषांच विरोधः शाश्वतिकः" (Pan. 2. 4. 9), otherwise these being प्राणिजाति, we have सुरासुराः as in "पूजितः यः सुरासुरैः"। सुरासुराणां संग्रामः (युद्धम्), तत्पु। तेषु। अधि ७मी।

5.—अप्रतिहतमहारथः—महान् रथः great chariot=महारथः, with आत् added in कर्मधा—by the rule "आन्महतः समानाधिकरणजातीययोः"। प्रति+हन+क्त=प्रतिहतः obstructed. न तथा। अप्रतिहतः महारथः यस्य, बहु। Qual. दशरथः। The name दशरथः itself implies अप्रतिहतः रथगतिः or आशाकारथवर्त्मा। Hence this epithet is an expl. of the power implied by the word दशरथ। He saved the gods from the hands of Sambarasura (सम्बरासुर), so he was देवासुरसंग्रामेषु अप्रतिहतमहारथः। cp "दशरश्मिशतोपमद्युतिं यशसा दिक्षु दशस्वपि श्रुतम्। दशपूर्वरथं यं आख्यया दशकण्ठारिगुरुं विदुर्बुधाः"and "दशरथः प्रशशास महारथो यमवतामवतां च धुरि स्थितः" in Raghu.

6. भर्तृदारकस्य—भर्तुः (स्वामिनो महाराजस्य दशरथस्य) दारकः (पुत्रः) इति भर्तृदारकः son of a master तस्य। qual रामस्य। A Prince is thus addessed in drama.

7. राज्यप्रभाव &c—प्रकृष्टो भावः इति प्रभावः, प्रादितत्। We avoid प्र भू+घञ्=प्रभावः, for by the rule "श्रीणीभुवोऽनुपसर्गे", भू &c takes घञ् only when not preceded by any उपसर्ग। प्रभाव here means प्रभुत्व। राज्यस्य or राज्यजन्यः प्रभावः। तस्य संयोगः (सम्बन्धः)। तस्य कारकाः, शेषे इष्ठीतत ; qual. अभिषेकसम्भाराः ; note that the rule "तृजकाभ्यां कर्त्तरि" does not bar समास here in तस्य कारकाः, for here though we may have अक (ण्वुल्) in कारक (in कर्त्तर्थे) still we take it as शेषार्थ and not as कर्त्तर्थे and then the समास is got, comp "कथं तर्हि घटानां निर्मातुः त्रिभुवनविधातुश्च कलह इति। शेषषष्ठ्या समास इति कैयटः" —Bhattoji. अभि+सिच+घञ्=अभिषेकः coronation. सम्+भृ+घञ् कर्मणि=सम्भाराः metarials. अभिषेकस्य सम्भाराः। उक्तकर्म of आनीयन्ताम् आ+नी+लोट ताम् कर्मणि=आनीयन्ताम्। Its अनुक्त कर्त्ता is त्वया understood.

8. आज्ञप्तम्—आ + ज्ञप (चुरादि—मित्) + क्त कर्मणि = आज्ञप्तम् is ordered. But आ + ज्ञा + णिच् + क्त gives आज्ञापितम्। Comp "विज्ञापिता प्रीततरा बभूव" in Raghu II and our notes there—"चाक्षुषादिज्ञाने जानातिर्मित्। तदभावादत्र मित् न"। Thus आ + ज्ञा + णिच् लटति = आज्ञापयति।

9 सङ्कल्पितम्—सम् + क्लृप + णिच + क्त कर्मणि = सङ्कल्पितम् is made ready, is prepared. Its अनुक्तकर्त्ता = मया।

10. सव्यजनम्—व्यजन is fan, chowrie = चामर (wherby angust personages are fanned) "व्यजनं तालवृन्तम्"। व्यजनेनसहवर्त्तमानम्, इति तुल्ययोगे बहु। Then सहव्यजनम् is also correct by "वोपसर्जनस्य"। qual. छत्रम्। छत्र is here royal umbrella, and is उक्त कर्म of कल्पितम्।

11. सनन्दि etc—नन्दनं नन्द: (भावे घञ्)। नन्द: आनन्द: अस्ति अस्य इति मत्वर्थीय इनि: = नन्दिन् having mirth or mirth-announcing. नन्दी पटह:, कर्मधा। नन्दिपटहेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम्। भद्रस्य (लोकचर्मस्य) आसनम् इति भद्रासनम् a royal seat for the good of people. अश्ववासादवत् तादर्थ्ये इतम्। Amara explains भद्रासन as नृपासन (royal throne). It is also called भद्रपीठ; thus Kalidasa says "तर्वं नसुपतस्थु: प्रकृतयो भद्रपीठोपवेशितम्"—Rag. It is usually made with gems, silver and gold. Compare 'भद्रासन-मेकतमेन कारित रुक्मरजतताम्राणाम् क्षीरतरुनिर्मितं वा विन्यस्तं चर्मणामुपरि"—vachaspatya. उक्तकर्म of कल्पितम्।

12. सदर्भकुसुमा:—दर्भाश्च (कुशाश्च) कुसुमानि च इति दर्भकुसमम् द्वन्द्व एकवत् by "जातिरप्राणिनाम्"। तेन सह वर्त्तमाना:, तुल्ययोगे बहु। qual. घटा:। दर्भ and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थाम्बुपूर्णा:—qual घटा:। Usually अभिषेकजल on these days were

collected from तीर्थ and in golden pitchers comp "अथाभिषेकं निवर्त्तयामासुरमात्यवृन्दास्तीर्थाहृतैः काञ्चनकुम्भतोयैः"—Rag. XIV.

13. न्यस्ताः—नि + अस (क्षेपे दिवादि) + क्त कर्मणि। Similarly युज + क्त कर्मणि = युक्तः means here विहितः or स्थापितः। Agrees with उक्तकर्म—पुष्परथः।

14. स न्यसहिताः—धा + क्त कर्मणि = हितः placed. सम् (एकत्र) हिताः = सहिता or संहिताः optionally by the karika "समो वा ततहितयोः—The म of सम् disappears optionally when compounded with तत and हित। सहित means placed together i. e. along with. मन्त्रिभिः सहिताः, सुप सपा इतत्। qual. पौराः।

15. सर्वस्य अस्य—of all this व्यापार or of all these materials.

16. हि—take it either as पादपूरणे अव्यय or अवधारणार्थे अव्यय।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a ceremony; cp "रक्षांसि वेदि परितो निरास्थत्"—Bhatti.

18. वसिष्ठः—वसु is धन wealth, Excellence. तत् अस्ति अस्य इति वसु + मतुप् = वसुमान्। अतिशयेन वसुमान् इति वसुमत् + इष्ठन् = वसिष्ठः। By the rule "विन्मतोर्लुक्" विन and मतप् disappear when इष्ठन् or ईयसुन् follows; with the reading वशिष्ठः explain वशः or वशम् = आयत्तता control. तदस्य अस्ति इति वश + इनि मत्वर्थे = वशी। अतिशयेन वशी इति वशिन् + इष्ठन् = वशिष्ठः। Nom. to स्थितः।

प्रतिहारी—जइ एवं सोहणं किदं [यद्येवं शोभनं कृतम्]।

Protress—If this be so, you have done well.

काञ्चुकीयः—हन्त भोः—

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः

रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasarath have made the subjects propitiated by coronating the moon who is Rama by name, on (the throne of) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন। কাঞ্চুকীয়—কি আনন্দ—বর্ত্তমানে মহারাজ দশরথ প্রজাদের মনস্কামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চন্দ্রকে অভিষিক্ত করিতেছেন।

Tika.—त्वया पूर्वं यथा उक्तं 'यदि एवं' तदैव स्यात् तदा त्वया 'शोभनं' भद्रं 'कृतम्' आचरितम्। ततः काञ्चुकीयः कथयति—'हन्त' [इत्यत्र आनन्दे अव्ययम्] 'भोः' इत्यपि अत्र आनन्दाह्वाने अव्ययम्। आनन्दमधुना जातम्। कथमिति चेत् तदाह—इदानीमिति।

अन्वयः—मेदिन्यां रामाभिधानं शशाङ्कमभिषिञ्चता भूमिपालेन इदानीं प्रजाः कृतकृत्याः कृताः। व्याख्या—'मेदिन्यां' ससागराम्बरायां धरित्र्यां पार्थिवराज्ये रामाभिधानं रामसंज्ञकं 'शशाङ्कं' चन्द्रं तद्वत् जगदानन्दकरं स्वपुत्रम् 'अभिषिञ्चता' राजासने राजरूपेण स्थापयता 'भूमिपालेन' पृथिवीपतिना दशरथेन 'प्रजाः' प्रकृतयः 'कृतकृत्याः कृताः' आप्तकामाः विहिताः। प्रजाः रामं राजरूपेणैच्छन् तमेव रामं राज्ये अभिषिञ्चन् दशरथः ताः पूर्णमनोरथाः सुसंहृष्टाश्च कृतवान्। अनुष्टुप् छन्दः॥

Notes

1. हन्त, भोः—These two are अव्यय ; first indicates "joy" and the latter indicates 'आह्वान' and emphasises the joy here. Thus pt. Shastri says "हर्षे निपातसमुदायः"। Not only are all arrangements for अभिषेक ready but this is the wish of the प्रजावर्ग and by this act of King Dasaratha the प्रजा have their desire of Rama's coronation fulfilled ; comp 'राज्येऽभिषेकार्थं—

सुतमित्यनीर्षः। आघोषयन् भूमिपतिः समस्तं भूयोपि लोकं सुमनीचकार"—Bhatti III.

2. कृतकृत्याः—कृ + क्यप् कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम्—बहु। qual. प्रजाः। The प्रजाः wanted Rama to be coronated as king; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्यम्, रामसंज्ञकम्। अभिधीयते अनेन इति अभि + धा + ल्युट् करणे = अभिधानम् name. रामः अभिधानमस्य बहु। Qual. शशाङ्कम्। Cp "जायां रामाभिधानो हरिरित्युवाच"—Rag XIII. Rama was like a veritable शशाङ्क or moon (शशः अङ्के यस्य। व्यधि-बहु—) owing to his delightful and pleasing appearance and behaviour. But sloka I. says he was विभीषणात्मा i. e. dreadful to the sinners. Hence he was रामाभिधान शशाङ्क to his प्रजा। तम्। Obj. of अभिषिञ्चता (= अभि + षिच् + शतृ ; ३या १व ; Qual. भूमिपालेन)। The main sentence is—रामाभिधानं शशाङ्कम् अभिषिञ्चता भूमिपालेन (i. e. दशरथेन) प्रजाः कृतकृत्याः कृताः।

4. Remark.—दशरथ as a भूमिपाल (भूमं पालयतीति भूमि + पा + णिच् + अण् कर्तरि) was the paramount sovereign, so it depended entirely on his power to order Rama's अभिषेक on the earth i. e. earthly Kingdom of his (मेदिन्याम् अभिषिञ्चता भूमिपालेन)।

प्रतिहारी—तुवरदु तुवरदु दाणिं अय्यो [त्वरतां त्वरतामिदानीमार्यः]।

Portress—Let your noble self, hurry on, hurry on now.

काञ्चुकीयः—भवति, इदं त्वर्यते। (निष्क्रान्तः)।

Chamberlain—Ho noble lady, this is being hurried on (Exit).

प्रतिहारी—(परिक्रम्यावलोक्य) अय्य संभवअ संभवअ गच्छ —तुवं पि महाराअवअणेण अय्यपुरोहिदं जहोपआरेण तुवरेहि। (अन्यतो गत्वा) सारसिए सारसिए सङ्गीदसालं गच्छिअ णाडईअणं विण्णवेहि कालसंवादिणा णाडएण सज्जा होहत्ति। जाव अहं वि सव्वं किदंत्ति महाराअस्स णिवेदेमि। (निष्क्रान्ता)। [(परिक्रम्यावलोक्य) आर्य्य सम्भवक सम्भवक, गच्छ। त्वमपि महाराजवचनेन आर्य्यपुरोहितं यथोपचारेण त्वरय। (अन्यतो गत्वा) सारसिके सारसिके, सङ्गीतशालां गत्वा नाटकीयानां विज्ञापय—कालसंवादिना नाटकेन सज्जा भवतेति। यावदहमपि सर्वं कृतमिति महाराजाय निवेदयामि। (निष्क्रान्ता)]।

Portress—(walking about and looking) Ho honourable Sambhavaka, you go, and you too in the words of his Lordship (Dasaratha) hurry on the priest with befitting materials; (going to another direction) Sarasika, Sarasika, do go to the concertroom and narrate the actors that they should be ready with a play befitting this occasion. In the meantime I too shall narrate to King Dasaratha that everything is done or prepared. (Exit).

Beng.—প্রতিহারী—মাননীয় মহাশয়, সত্বর হউন, সত্বর হউন। কাঞ্চুকীয়—যাচ্ছে, এই ত্বরা করা হইতেছে (নিষ্ক্রমণ)। প্রতিহারী (পরিক্রম করিয়া ও দেখিয়া) আর্য্য সম্ভবক, যাও। তুমি ও রাজার কথায় পুরোহিতকে যোগ্যোপচারে সত্বর হইতে বল। (অন্যদিকে যাইয়া) সারসিকে সারসিকে, সঙ্গীতগৃহে যাইয়া নটদের বল— কালোপযোগী নাটকের দ্বারা সজ্জিত হও। ইতিমধ্যে আমিও 'সব করা হইয়াছে'—একথাটা মহারাজ দশরথকে নিবেদন করি।

Tika.—'इदानीम्' अधुना 'आर्याः' माननीयो भवान् 'त्वरतां त्वरताम्' अनन्तर कर्त्तव्ये सत्वरं भवतु, (सम्भ्रमे द्विरुक्तिः। त्वर + लोटताम् = त्वरताम्]। 'भवति' के मान्ये, 'इदं' पुरो दृश्यमानं अभिषेककर्म, यदाश्रित्य सम्भाषणं क्रियतेऽस्माभिः तत् अभिषेककर्म इत्यर्थः 'मया त्वर्यते' त्वरया योज्यते—इति काञ्चुकीयः निष्क्रान्तः (= निस् + क्रम + क्त कर्त्तरि)। ततः प्रतिहारी 'परिक्रम्य' रङ्गमञ्चं परितो गत्वा 'अवलोक्य' समन्ततः दृष्ट्वा च अन्यं कञ्चित् किमम् आह—'आर्ये' सम्भवक सम्भवक [इति सम्भ्रमे आवेगे वा द्विरुक्तिः] 'गच्छ'। त्वमपि महाराजवचनेन' महाराजस्य दशरथस्य वचनानुसारेण 'पुरोहित'' वशिष्ठस्य सहकारिणं यथोपचारेण' योग्यद्रव्य-संभारेण 'त्वरय' त्वरया योजय [त्वर + णिच् + लोटहि = त्वरय]' 'अन्यतो गत्वा' अन्यस्याम् दिशियात्वा, 'सारसिके सारसिके' इति कस्याश्चित् परिचारिकाया नामसम्बोधनम्। 'सङ्गीतशालां गत्वा' नाट्यगृहं गत्वा नाटकीयानां नटानां सम्बन्धे [सम्बन्धविवक्षायां षष्ठी। चतुर्थी युक्तम्] 'विज्ञापय' यथा—'कालसंवादिना' कालोपयोगिना नाटकेन यूयं सज्जा भवत इति। 'यावत् अहमपि', 'सर्वं कृतम्' सर्वं कर्म विहितं प्रस्तुतं वा इति 'महाराजाय' दशरथाय [सम्प्रदाने ४र्थी इति भाष्यसम्मतम्] 'निवेदयामि' विज्ञापयिष्यामि [यावद्योगे भविष्यति लट् "यावत् पुरानिपातयोर्लट्" इति हि सूत्रम्]।

NOTES

1. इदम्—Refers to the अभिषेककर्म that was ahead and on which they were talking. There is perhaps a pointing to the arrangement of अभिषेककर्म before them by the indexfinger; comp "सन्निहितं इदमो विषयः"। उक्तकर्म of त्वर्यते (= त्वर + लटते कर्मणि)। or—इदम् means एवम् (thus) and may also be an adverb here, Construe in this case then—इदम् (एवम्) यथा तथा त्वर्यते। For a similar double construction of इदम्, compare "यथेदं रक्षोभिः तथाश्रुतम्" uttara Act I. sl. 29.

2. आर्य सम्भवक—case of address. "सम्भ्रमे द्विरुक्तिः"। सम्भवक is

the name preferably of another chamberlain or guard there, to whom प्रतिहारी said this when काञ्चुकीय went out. Swapnanataka names सम्भवक as one of the guards there ; "त्वमपि" here also shows that सम्भवक is some other than our first कांचुकीय ।

3. महाराजवचनेन—करणे ३या ॥ आर्य्यः (मान्यः) पुरोहितः, कर्मधा । This perhaps refers to some assistant of वशिष्ठ ; for as said in sloka 3, वशिष्ठ was already there.

4. यथोपचारेण—उपचारमनतिक्रम्य इति यथोपचारम्, अव्ययीभाव । As अव्ययीभाव words are usually adverbs, so to make it a noun add मत्वर्थीय अच् as in परीक्षा क्रिया । यथोपचारम् अस्यास्ति इति यथोपचार+अच् =यथोपचारः । तेन । करणे ३या । Or—यथोपचारम् the अव्ययीभावान्त word is an adverb here, and as an adverb takes करणे तृतीया by the dictum "क्रियाविशेषणानां क्वचित् करणत्वमिष्यते" । And अव्ययीभाव words take optionally the तृतीया विभक्ति by the rule "तृतीया सप्तम्योर्बहुलम्" । Thus यथोपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला (गृहम्), ६तत् । This is a concert-hall or theatre room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp "सङ्गीतशालाभ्यन्तरे अवधानं देहि"—Sak. V. सङ्गीतशालम् is also correct by "विभाषा सेनासुराच्छायाशालानिशानाम्" ।

6. नाटकीयानाम्—नट अवस्कन्दने चुरादि+ण्वुल् कर्त्तरि=नाटकम् a drama "देवतानां मनुष्याणां राज्ञां लोके महात्मनाम्...नानाभावरसैराढ्यं नाटकं सूरयो विदुः" । नाटके नियुक्ता इति नाटक+छ (शैषिक) ("वृद्धाच्छः", इति सूत्रेण)=नाटकीयाः those engaged in dramas i. e. actors. तेषाम् । सम्बन्धसामान्ये षष्ठी । ४र्थी is usual here, as in "महाराजाय निवेदयामि" later on.

7. कालसंवादिना—कालं संवदति उपयुज्यते इति काल+सम+वद+णिनि कर्त्तरि साधुकारिणि=कालसंवादिन् befitting the occasion. तेन। qual. नाटकेन which has करणे इया।

8. यावत्—An अव्यय denoting अवधि or time-limit here; compare "यावत्तावच्च साकल्येऽवधौ माने ऽवधारणे"—Amara. Also comp "तूष्णीं भव यावदाकर्णयामि"—Sak- V- लट is used in connection with this अव्यय यावत्, in the sense of futurity by the rule "यावत्पुरानिपातयोर्लट्"।

9. Remark—By "कालसंवादिना नाटकेन सज्जा भवत" the portress calls in other actors on the stage, having bearing on the अभिषेककर्म (the बीज of the drama, and on which the प्रतिहारी was speaking). Thus later on we find gradual coming in of the female friend of Sita, named Avadatika; of Sita and her maid-sarvant (cheti) as well.

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा)

(Then enters Avadatika with bark)

अवदातिका—अह्मो अच्चाहिदं। परिहासेण वि इमं वक्कलं उवणअन्तीए मम एत्तिअं भअं आसी—किं पुण लोभेण परधणं हरन्तस्स। हसिदुं विअ इच्छामि। ण खु एआइणीए हसिदव्वं। [अहो अत्याहितम्। परिहासेनापीदं वल्कलमुपनयन्त्या ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः। हसितुमिवेच्छामि। न खल्वेकाकिन्या हसितव्यम्]।

Avadatika—O woe, while fetching this bark out of joke (or—to make a fun), I entertained so much fear; then how much more fear is felt by one who carries away other's.

wealth out of greed. I wish to make a fun ; but indeed it cannot be done alone.

(ততঃ প্রবিশতি সীতা সপরিবারা)

(Then enters Sita along with attendants)

সীতা—হঞ্জে ওদাদিআ পরিসঙ্কিদবণ্ণা বিঅ দিস্সই। কিং ণু হু (? খু) বিঅ ইদং [হঞ্জে, অবদাতিকা পরিশঙ্কিতবর্ণেব দৃশ্যতে। কিন্নু খল্বিবৈতৎ]।

Sita—Hallo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—ভট্টিণি, সুলহাবরাহো পরিঅণো ণাম। অবরদ্ধা ভবিস্সদি [ভট্টিনি, সুলভাপরাধঃ পরিজনো নাম। অপরাদ্ধা ভবিষ্যতি]।

The Maid—your ladyship, the servants are indeed easily liable to faults. She must have been guilty.

সীতা—ণহি ণহি, হসিদুং বিঅ ইচ্ছদি [নহি, নহি, হসিতুমিবেচ্ছতি]।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng.—(তারপর বল্কল লইয়া অবদাতিকার প্রবেশ) অবদাতিকা—কি বিপদ্, হাস্যচ্ছলে এই বল্কল আনিবার সময় আমার এত ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি কেমন ভয় হয়। আমার হাস্যকৌতুক করিতে ইচ্ছা হইতেছে। কিন্তু একাকী হস্যরস হয় না। (তারপর সপরিবারা সীতা প্রবেশ করিলেন) সীতা—ওহে, অবদাতিকাকে ভীতার ন্যায় দেখিতেছি।

তবে ব্যাপারটা কি? চেটী—ভট্টিনি, পরিজনের সহজেই অপরাধ (প্রমাদ) ঘটে। এও অপরাধ করিয়া থাকিবে। সীতা—না না, এ হাস্য (কৌতুক) করিতে ইচ্ছা করিয়াছে।

Tika.—अहो [कष्टं अव्ययम्] 'अत्याहितं' महद्भयम् उपस्थितमिति वाक्यशेषः। 'परिहासेन' कौतुकेन 'अपि इदं वल्कलं' ऋच्चत्वचम् 'उपनयन्त्या' आनयन्त्या 'मम एतावत् भयम् आसीत् बभूव, 'पुनः' पश्चात्तरे [अव्ययमेतत्] 'लोभेन हेतुना 'परधनं हरतः' अन्यदीयद्रव्यम् अपहरतः जनस्य 'महत् भयं भवेत् 'इति किं वक्तव्यम्, न वक्तव्यम्। तादृशस्य भयं भवेदेव। इति कैकेयीकर्त्तृकरामराज्यापहरणं गूढं सूच्यते च। हास्यरसं कर्त्तुमिच्छन्ती आह—'एका किन्या न हसितव्यम्। हास्यरसं न कर्त्तव्यम्। 'ततः सपरिवारा' अनुचरीसहिता सीता प्रविश्य आह—'हञ्जे' [इति कोमलासन्त्रणे, चेट्याह्वाने च अव्ययम्] 'अवदातिका' तदाख्या मे सखी 'परिशङ्कितवर्णा' परिशङ्कितस्य वर्णः लक्षणम्, परिशङ्कितवर्ण इव वर्णो यस्याः ["सप्तम्युपमानपूर्वस्योत्तरपदलोपश्च वक्तव्यः" इति वार्त्तिकेन बहुव्रीहिः] 'दृश्यते' आलक्ष्यते। 'किं नु खलु एतत्' स्यात् इति सीतायाः सन्देहगर्भः प्रश्नः। ततः तस्याः परिचारिका चेटी आह—'हे 'भट्टिनि', हे देवि 'परिजनः' भृत्यः सुलभः अपराधः' यस्य तादृशः 'सुलभापराधः' सहजेन अपराधयुक्तो भवति 'नाम' भवत्येव ["नाम" इति प्रसिद्धौ प्राकाश्ये वा अव्ययम्। "प्राकाश्य—'संभाव्यक्रोधोपगमकुत्सने नाम" इत्यमरः]। अतः मन्ये अवदातिका 'अपराद्धा' सापराधा भविष्यति। ततः परिशङ्किता लक्ष्यते। अवदातिकां सूक्ष्मं विलोक्य निपुणं विभाव्य पुनः सीता आह—'नहि नहि' [संभ्रमे द्विरुक्तिः] न सा सापराधा, किन्तु सा 'हसितुमिच्छति। अतः एवं लक्ष्यते॥

NOTES

1. अत्याहितम्—आ+धा+क्त कर्मणि=आहितम् placed. अति अतिशयेन आहितम् इति अत्याहितम्, a great fear, प्रादितत्। 'अत्याहितं महद्भयम्'' इत्यमरः। Nom to उपस्थितम् &c. understood. As a simple one, she apprehended obstruction in bringing वल्कल from नेपथ्य though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रेवा etc, though taken out of joke; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate due, is foreshadowed snatching away of Rama's legitimate due on the राज्य by his step-mother Kaikeyi. Comp. "परधनहरणाख्या च कैकेयीकर्तृकं रामराज्यहरणमिह सूचितम्"। See Tika also.

2. परिहासेन, लीलेन—इतौ श्या।

3. उपनयन्त्याः—उप + नी + शतृ + ङीप् स्त्रियाम्। ततः षष्ठ्याः एकवचनम्। qual. मन।

4. परधनम् हरतः—हृ + शतृ = हरत् stealing. तस्य। हरतः = हरतः जनस्य। Now see Tika.

5. हसितुम्—हस + तुमुन्। हस here means to cut joke or to make fun. She wishes to make a fun but finds out companions, for fun cannot be done alone (एकाकिन्या न हसितव्यम्)। This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न। 'नु' is an अव्यय denoting वितर्क (doubt) here, and खलु is another अव्यय denoting अवधारण or निश्चय। In other words, these three अव्यय indicate वितर्कगर्भ प्रश्न with stress on the वितर्क। In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु स्यात्। N. B.—Here the Prakrita is किं नु हु = किं नु खलु। But later on and in Sakuntala, in Avimaraka &c. किं नु खु = किं नु खलु; also see infra.

7. भट्टिनि—case of address. The maid etc. address such high lady-personages as Sita here thus; "राज्ञी कृताभिषेकायाया-

मितराहु तु भट्टिनी" इत्यमरः ; also cp "राजपत्नान् सम्भाष्याः सर्वाः परिजनेन तु भट्टिनी स्वामिनी देवी"।

8. सुलभापराधः—अप + राध + घञ्—अपराधः। सु + लभ + खल् कर्मणि = सुलभः। सुलभः अपराधः यस्य, बहु। qual. परिजनः।

9. अपराद्धा – अप + राध (दिवादि अकर्मक) + क्त कर्त्तरि स्त्रियाम् = अपराद्धा has sinned; cheti apprehands that अवदातिका has done some fault so she looks like परिशङ्कितवर्णा (see Tika); But Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वल्कल unchallenged by any one on the way, divines that she is willing to make a fun here (हसितुमिच्छति) and hence emphatically contradicts cheti's remark by "नहि"। Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant (सपरिवारा सीता प्रविशति)। परिवार here means attendant and refers to Cheti. She being a maid sarvant of Sita. परिवार्यते अनेन इति परि + वृ + णिच् घञ् करणे बाहुलकात् = परिवारः attendant. Also परीवार to denote attendants other than मनुष्य, see the rule "उपसर्गस्य घञि अमनुष्ये बहुलम्" इति दीर्घविकल्पः। परिवारेण सहवर्त्तमाना सपरिवारा, तुल्ययोगे बहु। qual. सीता। Alternately सहपरिवारा by the rule "वोपसर्जनस्य"।

अवदातिका—(उपसृत्य) जेदु भट्टिणी। भट्टिणि, णक्खु अहं अवरज्झा। [जयतु भट्टिनी। भर्ट्टिनि, न खल्वहमपराद्धा]।

Avadatika—(Approaching)—May your ladyship prosper. My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि। ओदादिए, किं एदं वामहत्थपरिगहिदं [का त्वां पृच्छति। अवदातिके, किमेतत् वामहस्तपरिगृहीतम्।]

Sita—who asks you (about that)? Avadatika, what is this in your left hand ?

अवदातिका—भट्टिणि, इदं वक्कलं [भट्टिणि, इदं वल्कलम्]।

Ava.—My lady, this is a bark (or-bark garment).

सीता—वक्कलं किस्स आणीदं [वल्कलं कस्मादानीतम्]।

Sita—why have you brought in this bark ?

अवदातिका—सुणादु भट्टिणी। णेवच्छपालिणी अय्यरेवा णिवुत्तरङ्गप्पओअणं असोअरुक्खस्स एक्कं किसलअं अह्मेहि जाइदा आसि। ण अ ताए दिण्णं। तदो अरिहदि अवराहोत्ति इदं गहिदं [शृणोतु भट्टिनी। नेपथ्यपालिनी आर्य्यरेवा निर्वृत्तरंगप्रयोजनमशोकवृक्षस्यैकं किसलयमस्माभिः याचितासीत्। न च तया दत्तम्। ततः अर्हत्यपराध इतीदं गृहीतम्]।

Ava—May your ladyship hear. Honourable Reva, the female in charge of dresses (in the dressing-room) was asked for a twig of Asoka-tree though its necessity was over, still she did not give it. Hence fault attaches to her, and (to retaliate by way of fun) I have this bark.

सीता—पावअं किदं। गच्छ, णिय्यादेहि [पापकं कृतम्। गच्छ निर्यातय]।

Sita—you have done wrong, go and give (it) back (to Reva).

अवदातिका—भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं [भट्टिनि, परिहासनिमित्तं खलु मयैतदानीतम्]।

Ava—My dear lady, I have brought this (bark) to cut jokes (with Reva).

सीता—उम्मत्तिए, एवं दोसो वड्ढइ। गच्छ, णिय्यादेहि णिय्यादेहि [उन्मत्तिके, एवं दोषो वर्द्धते। गच्छ निर्यातय निर्यातय]।

Sita—Ho mad one, even thus fault increases; go and give it back, give it back to her.

अवदातिका—जं भट्टिणी आणवेदि [यद् भट्टिनी आज्ञापयति] (प्रस्थातुमिच्छति)।

Ava.—As your ladyship commands—(wishes to go).

सीता—हला, एहि दाव [हला, एहि तावत्]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअम्हि [भट्टिनि, इयमस्मि]।

Ava—My dear Lady, here am I.

सीता—हला, किं ण हु (खु) मम वि दाव सोहदि [हला, किम् खलु ममापि तावत् शोभते]।

. Sita—Hallo, will this bark indeed befit me (or-make me look well)?

अवदातिका—भट्टिणि, सव्वसोहणीअं सुरूवं णाम। अलङ्करोदु

भट्टिणी [भट्टिनि, सर्वं शोभनीयं सुरूपं नाम। अलङ्करोतु भट्टिनी]।

Ava—My Lady, beauty shines under all circumstances (and with all). So let my ladyship decorate herself with this.

सीता—आणेहि दाव। (गृहीत्वालङ्कृत्य) हला, पेक्ख किंदाणिं सोहदि [आनय तावत्। हला, पश्य (? प्रेक्षस्व) किमिदानीं शोभते]।

Sita—Do bringit. (Taking and decorating herself), Hallo ! Behold if (or-how) it befits me.

अवदातिका—तव खु सोहदिणाम। सोवण्णिअं विअ वक्कलं संवुत्तं [तवखलु शोभते नाम। सौवर्णिकमिव वल्कलं संवृत्तम्]।

Ava—It (the bark) befits you indeed, And it has now turned golden as if.

सीता—हञ्जे, तुवं किञ्चि न भणासि [हञ्जे, त्वं किञ्चिन्न भणसि] ।

Sita—Ho, you are not saying anything.

चेटी—णत्थि वाआए पओअणं। इमे पहरिसिदा तणूरुहा मन्तेदि (पुलकं दर्शयति) [नास्ति वाचा प्रयोजनम्। इमानि प्रहृषितानि तनूरुहाणि मन्त्रयन्ते]।

Cheti—No use of saying anything. These my horripilated hairs will speak or indicate all ; (shows her horripilatien).

सीता—हञ्जे, आदंसअं दाव आणेहि [हञ्जे, आदर्शं तावत् आनय]।

Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणी आणवेदि। (निष्क्रम्य प्रविश्य) भट्टिणि, अअं आदंसओ [यद् भट्टिन्याज्ञापयति। (निष्क्रम्य प्रविश्य) भट्टिनि, अयमादर्शः]।

Cheti—As your ladyship commands. (Going out and re-entering) My lady, here is the mirror.

सीता—(चेटीमुखं विलोक्य) चिट्टदु दाव आदंसओ। तुवं किं वि वत्तुकामा विअ [तिष्ठतु तावत् आदर्शः। त्वं किमपि वक्तुकामेव]।

Sita—(Eyeing cheti's face) Let the marıror remain. You seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं। अय्यवालाई कञ्चुई भणादि—अहिसेओ अहिसेओत्ति। [भट्टिनि, एवं मया श्रुतम्। आर्य्यबालाकिः कंचुकी भणति—अभिषेकोऽभिषेक इति]।

Cheti—My lady, this is heard by me. Noble chamberlain Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [कोपि भर्ता राज्ये भविष्यति]।

Sita—Then some one will be the King on the Kingdom.

(प्रविश्यापरा) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं [भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम्]।

(Entering another) Maid—My lady, good news, good news (to thee).

सीता—किं किं पड़िच्छिअ मन्तसि [किं किं प्रतीष्य मन्त्रयसे]।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारओ किल अहिसिञ्चीअदि [भर्तृदारकः किलाभिषिच्यते]।

Cheti—The prince (Rama), (I hear) is going to be coronated (a King).

सीता—अवि तादो कुशली [अपि तातः कुशली]।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चीअदि [महाराजेन एवाभिषिच्यते]।

Cheti—He is being coronated by the great King (Dasaratha) himself.

सीता—जइ एवं दुदीअं मे पिअं सुदं। विशालदरं उच्छङ्गं करेहि [यदेवं द्वितीयं मे प्रियं श्रुतम्। विशालतरमुत्सङ्गं कुरु]।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [भट्टिनि, तथा] (तथा करोति)।

Cheti—Let it be so, my lady ; (does so).

सीता—(आभरणाण्यवमुच्य ददाति) [(? सीता आभरणान्यवमुच्य ददाति)]।

(Sita takes out her ornaments and gives these to Cheti).

चेटी–भट्टिणि, पटहसद्दो विअ [भट्टिनि, पटहशब्द इव]।

Cheti—My lady, sound of drum as if (is being heard).

सीता—सो एव्व [स एव]।

Sita—Indeed so.

चेटी—एक्कपदे ओघट्टिअतुह्णीओ पटहसद्दो संवुत्तो [एकपदे अवघट्टिततुष्णीकः पटहशब्दः संवृत्तः]।

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोण्णु खु उग्घादो अहिसेअस्स। अहवा वहुवुत्तान्ताणि राअउलाणि णाम [कोनु खलु उद्घातः अभिषेकस्य। अथवा वहुवृत्तान्तानि राजकुलानि नाम]।

Sita—What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी–भट्टिणि, एव्वं मए सुदं–भट्टिदारअं अहिसिञ्चिअ महाराओ वणं गमिस्सदि त्ति [भट्टिनि, एवं मया श्रुतं भर्तृदारकमभिषिच्य महाराजो वनं गमिष्यतीति]।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ मुहोदअं णाम [यद्येवं न तदभिषेकोदकं मुखोदकं नाम]।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagamana.")

Beng.—অবদাতিকা (আগাইয়া আসিয়া) ভট্টিনীর জয় হোক্। ভট্টিনি, আমি অপরাধ করি নাই। সীতা—কে তোমাকে সে বিষয় জিজ্ঞাসা করিতেছে। অবদাতিকে, তোমার বাঁ হাতে এটা কি? অবদাতিকা—ভট্টিনি, এটা বল্কল। সীতা—বল্কল কেন আনিয়াছ? অবদাতিকা—ভট্টিনি (দেবি), শ্রবণ করুণ—বেষরক্ষী মাননীয়া রেবার নিকট কাজ শেষ হওয়ায় একটি অশোক গাছের পল্লব চাহিয়াছিলাম। সে দেয় নাই। এতে ত'র অপরাধ হইয়াছে, তাই (হাসচ্ছলে) এটা আনিয়াছি। সীতা—অন্যায় করিয়াছ। যাও, ফিরাইয়া দাও। অবদাতিকা—দেবি, পরিহাস করিবার জন্যই এটা আনিয়াছি। সীতা—পাগলি, এতেও দোষ ঘটে। যাও, ফিরাইয়া দাও ফিরাইয়া দাও। অবদাতিকা—আপনার যে আজ্ঞা (যাইতে উদ্যতা হইল)। সীতা—হলা, আইস। অবদাতিকা—ভট্টিনি (দেবি), এই আসিয়াছি। সীতা—হলা, এটা কি আমার শোভা পাইবে? অবদাতিকা—দেবি, সুরূপ সর্ববস্তুদ্বারাই শোভা পায়। আপনি (বল্কল) পরুন। সীতা—তবে আন, (গ্রহণ করিয়া ও পরিয়া) হলা, দেখদেখি, এখন এটা কেমন শোভা পাইতেছে। অবদাতিকা—তোমার ত ওটা শোভা পায়ই। বল্কলটা যেন সুবর্ণময় হইয়া গেল। সীতা—হঞ্জে (চেটি), তুমি ত কিছু বল্‌ছ না। চেটি—বলিবার প্রয়োজন নাই। আমার এই রোমোদ্‌গমই বলিয়া দিবে (পুলক দেখাইল)। সীতা—চেটি, তবে আয়না আনত। চেটী—দেবীর যা আজ্ঞা। (যাইয়া ও ফিরিয়া আসিয়া) ভট্টিনি, এই আদর্শ। সীতা—(চেটীর মুখে তাকাইয়া) অদর্শ থাক্। তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ। চেটী—দেবি,

আমি এরূপ শুনিলাম যে, আর্য্যবালাকি কঞ্চুকী বলিতেছেন—'অভিষেক, অভিষেক'। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবে করিয়া অপরা) চেটী—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এইকথা বলিতেছে? চেটী—রাজপুত্র রামই (শুনিতেছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চেটী—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটী প্রিয়সংবাদ। তোমার কোল্‌টা বিস্তৃত কর দেখি। চেটী—তাই হোক্ (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চেটী—দেবি, যেন পটহের শব্দ (শুনিতেছি)। সীতা—তা হবে। চেটী—পটহশব্দ অবঘট্টিত হইয়াই যেন চুপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানাঘটনায় পরিপূর্ণ থাকে। চেটী—দেবি, আমি একথা শুনিয়াছি যে, যুবরাজ রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রক্ষালনের জন্য উদক বটে (অর্থাৎ এই অভিষেক-বারিদ্বারা রাম, দশরথের বনগমনজন্য দুঃখবারি প্রক্ষালন করিবেন)।

Tika.—অবদাতিকা ইতি। 'ভর্ত্তিনী' দেবী 'জয়তু' সর্ব্বোৎকর্ষেণ বর্ত্ততাম্ [অস্মিন্নর্থে জিধাতুরকর্মকः। জয়াভিভবে তু সকর্মক এব প্রযুজ্যতে কিঞ্চ প্রায়েণাস্য লোটি তুবিভক্তিস্থানে লটঃ তিবিভক্তিঃ, অন্তুস্থানে চ অন্তিপ্রয়োগো দৃশ্যতে ইতি কেচিৎ। তথাহি গীতগোবিন্দে—'জয়ন্তি যমুনাকূলে রহঃকেলয়ঃ"। "জয়তি জয়তি দেবো দেবকীনন্দনোঽসৌ" ইত্যাদি চ]। "অপরাদ্ধা ভবিষ্যতি" ইতি চেটীবচনং শ্রুত্বা অবদাতিকা কথয়তি—'নাহমপরাদ্ধাখলু"। ততঃ সীতা বদতি—ত্বমপরাধিনী বা ন বা ইতি 'কা ত্বাং পৃচ্ছতি', কথয় তব 'বামহস্তে, বাহস্তেন পরিগৃহীতম্, ইতি বামহস্ত-পরিগৃহীতম্ (সুপসুপা বা স্মৃতৎ) এতৎ' বস্তু 'কিম্' স্যাৎ॥ ততঃ বল্কলানয়নকারণং বিজ্ঞাপয়তি অবদাতিকা—'অস্মাভিঃ নেপথ্যপালিনী' রঙ্গালয়স্য বেশরক্ষিণী [নেপথ্যশব্দে-

मात्र वेषो लक्ष्यते] 'श्रार्या' माननीया 'देवी' तदाख्या रमणी 'निवृत्तरङ्गप्रयोजनमशोक-वृक्षस्य किशलयम्' पल्लवं 'याचिता आसीत ; किन्तु तया तत् न दत्तम्'। 'ततः अपराधः अर्हति युज्यते, तस्याम् योग्यो भवति 'इति' हेतोः मया 'इद' वल्कलं गृहीतम् ॥ हे 'उन्मत्तिके' [उन्मत्ता एव उन्मत्तिका। स्वार्थे कन्]। परिहासः निमित्तं कारणं यस्मिन् कर्मणि तत् यथा तथा आनीतं वल्कलं दोषं जनयति। 'एवम्' अनेन प्रकारेण 'दोषो वर्धते'। अतः 'गच्छ, नियातय' प्रत्यर्पय [निर् + यत + णिच् + लोट हि। सम्भ्रमे द्विरुक्तिः]॥ 'हला'—इत्यव्ययम् नाट्ये सख्याह्वाने वर्त्तते, यथा 'हञ्जे' इत्यव्ययम् चेट्याह्वाने प्रयुज्यते ॥ 'किं नु खलु [प्राग्व्याख्यातम्] अपि एतत् वल्कलं 'मम (सम्बन्धे) तावत् शोभते' [तावत् इति वाक्यालङ्कारे वा अवधारणे अव्ययम्] इति सीतायाः सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भट्टिनि' देवि 'सुरूपं सु शोभनं रूपं सौन्दर्यम् इति सुरूपम् [सुप् सुपा or कर्मधा—] सर्वेण द्रव्येण शोभयितुं शक्यमिति 'सर्वशोभनीयम्' सौन्दर्यं सर्वावस्थायामेव सर्वद्रव्येणैव शोभते सर्वांश्च शोभयति। 'नाम' इति प्राकाश्ये अव्ययम् यद्वाएव विषयस्ले 'नाम' इति अवधारणे अव्ययम्. यथा "तव खलु शोभते नाम" इत्यत्र। 'भट्टिनी अलङ्करोतु' वल्कलं परिधेहि तथा आत्मानं मण्डयतु॥ वल्कलं परिधाय सीता ब्रवीति—हला अवदातिका 'किम् इदानीम्' अधुना मयि वल्कलं शोभते'? इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्णदेहस्पर्शात्, वल्कलमपि 'सौवर्णिकम् इव' सुवर्णसंमिश्रितम् इव 'संवृत्तम्' जातम् ॥ हञ्जे' इति चेट्याह्वाने अव्ययम् इति प्रागुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' ['वाचा' इति करणे तृया], विनैव वचनं ममाभिप्रायं सुव्यक्तमेव। कथं सुव्यक्तमित्याह—'इमानि प्रहृषितानि' पुलकितानि 'तनूरुहाणि लोमानि ममाभिप्रायं 'मन्त्रयन्ते' सूचयन्ति ।। ततः चेटीकर्त्तृकादर्शप्रदानसमये चेटीमुखमवलोक्य सीता आह—'आदर्शः' मुकुरः 'तिष्ठतु' 'त्वं किमपि वक्तुकामा इव' किञ्चित् वक्तुं कामो यस्य तादृश इव लक्ष्यसे ["तुं काममनसोरपि" इति तुमो मकारलोपः]। मन्ये अन्यदेव तव वक्तव्यमस्ति। तदेव प्रथमं तावद्वद ॥ ततश्चेट्याह—'एष' एतत् 'मयाश्रुत' आर्यः वालाकिः कञ्चुकी माननीयः वालाकिनामा कञ्चुकी 'भणति' कथयति—अभिषेकः [आवेगे सम्भ्रमे वा

विरक्तिः] वर्त्तते इति ॥ सीता आह—मन्ये 'राज्ये' 'कोपि भर्त्ता' राजा भविष्यति, ततः अभिषेकशब्दः कञ्चुकिना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भटिनि, 'प्रियाख्यानिकं' प्रियम् आख्यानम् अस्ति अस्मिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः; ["अत इनिटनौ" इति मत्वर्थीय ठन्प्रत्ययः] समुत्पन्नेऽतद्विरक्तिः ॥

सीता कथयति—'किं किं' [आवेगे द्वित्वम्] वस्तु 'प्रतीष्य' उपलभ्य 'मन्त्रयसे' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति —'भर्त्तृदारकः' भर्त्तुः स्वामिनो दशरथस्य दारकः पुत्रः युवराजः रामः किल [ऐतिह्ये अव्ययमेतत्] 'अभिषिच्यते' राज्ये, स्वयं दशरथेनैव अभिषिच्यते । एवं रामस्याभिषेकः, स च जीवति दशरथे एव, तस्यैव आज्ञायां भवति इति द्वयमपि सीतायाः सुवचनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरमुत्सङ्गं कुरु' क्रोड़ विस्तार्य विशालीकुरु, अहं त्वां पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवमुच्य ददाति' । अभिषेकाङ्गभूत-मङ्गलवाद्ये पटहे ध्वनितेसति, तत्शब्दे तत्क्षणात् निवृत्ते च चेटी आह— 'एकपदे' तत्क्षणमेव [अव्ययमेतत्] 'अवघट्टिततूष्णीकः' 'अवघट्टितः' ताड़ितः अतः शब्दयुक्तः स एव 'तूष्णीकः' निस्तब्धः शब्दहीनश्च 'पटहशब्दः संवृत्तः' जातः । इति तस्याः विस्मयं विलोक्य सीता सन्दिहाना साशङ्का आह—अभिषेकस्य कोनु खलु उद्घातः' विघ्नः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह— 'राजकुलानि' राजगृहाणि 'बहुवृत्तान्तानि' बहवः वृत्तान्ताः घटनाः यत्र तादृशानि (बहुव्रीहिः) घटनाबहुलानि भवन्ति । अतः केनापिकारणेन भवितव्यम् येन वादिते एव पटहे पुनः निस्तब्धः आसीत् । ततः चेटी पटहशब्दविरमणे हेतुमाह—मया श्रुतम्— 'भर्त्तृदारकं रामं राज्ये अभिषिच्य महाराजः 'दशरथः 'वनं गमिष्यति' इति । ततः दुःखसंवाद एष इति मत्वा सीता ब्रवीति—'यद्येवं' यदि एष भवेत् 'तदा तत्' तीर्थाद्याहृतं मन्त्रपूतं च अभिषेकोदकं' न प्रकृतपक्षे 'अभिषेकोदकं' भविष्यति किन्तु तत् 'मुखोदकं' मुखप्रक्षालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वन

यास्यति इति मत्वा दुःखितः पितृवत्सलो रामः अभिषेकोदकेनेव दुःखाश्रु प्रवाहम् एतत् अभिषेकोदकमेव सुखप्रवाहनार्थम् उदकं" करिष्यति इति निष्कर्षार्थः।

Notes.

1. नेपथ्य etc—नेपथ्य is here वेष dress, नैपथ्यं पालयतीति रक्षतीति नेपथ्य+पालि+णिनि ताच्छील्ये स्त्रियाम्=नेपथ्यपालिनी the keeper of dress of the various actors in the theatre-hall or concert-hall [सङ्गीतशाला]। qual. आर्यरेवा ॥ आर्या माननीया रेवा इति आर्यरेवा। कर्मधा। Nom to आसीत् [in याचिता आसीत].

2. निवृत्त etc—रञ्ज+घञ अधिकरणे=रङ्गः theatre. But in घञ, the न of the root रञ्ज elides, if that घञ be in भाव or करणवाच्य and not in अधिकरणवाच्य as here, the rule is "घञि च भावकरणयोः"। Witness राग with भावे घञ्। रङ्गस्य प्रयोजनम्, ६तत्। नि+वृत+क्त कर्त्तरि=निवृत्त ceased, निवृत्तं रङ्गप्रयोजनं यस्य, बहु; qual किसलयम्। Here Prof Paranjape thinks that the acting referred to in Pratihari's speech is over by this time. But we differ. The कालसंवादि नाटक should be befitting Rama's coronation, and that not being begun, how can the play be already over? निवृत्त etc, means अशोकवृक्षपल्लव that remained after decoration of theatrehall i. e. surplus sprouts of Asoka, and has nothing to do with actual acting of the play. Now-a-days आम्रपल्लव are used to decorate halls on such august occasions. Women are fond of नवपल्लव, so perhaps Avadatika wanted some of these from Reva. But she did not give it to her. So to make fun with Reva, she took a bark from there.

3. याचिता—याच+क्त कर्मणि स्त्रियाम्। Pred to आर्यरेवा। याच is a द्विकर्मक दुहादि root, so its अप्रधान कर्म [e.g. रेवा] is voiced by the

dictum "दुह्यादेरप्रधानं"। Thus वयम् रेवां किशलयमेकं याचितवत्यः becomes—अस्माभिः रेवा किशलयं याचिता। Compare the list of द्विकर्मक roots in—"दुह्याच्पच्दण्डरुधिप्रच्छि चिब्रूशासुजिमथ्मुषाम्। कर्मयुक् स्यादकथितं तथा स्यान्नीहृकृष्वहाम्"। The plural here in अस्माभिः shows that Avadatika and all her companions were denied अशोकपल्लव। Others went away, but Avadatika alone made fun with Reva and tookaway a bark garment from her custody.

4. अर्हति—It here means योग्यो भवति or युज्यते। See Tika. धातूनामनेकार्थत्वात्। Nom अपराधः।

5. एवं दोषो वर्धते—This shows how strictly a follower of truth or rectitude was Sita. She thinks that पाप grows even when snatching is done on jest. So Sita protests this too and addresses her as उन्मत्तिका because she cannot see the fault here.

5. हला—This is a form of address to one's female friend in dramas. "नाट्योक्तौ सखीं प्रत्याह्वानम्" इत्यमरः। Compare—"हला प्रियस्ते भर्ता" in Swapna IV.

6. किं नु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न।

7. शोभते—शुभ + लट ते। Nom वल्कलम् here. Sita asks whether वल्कल will suit her or not. This foreshadows her wearing of वल्कल and going to forest or वनगमन।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति शुभ + णिच् + अनीय कर्मणि शोभनीयम् fit to decorate all. सर्वेषां शोभनीयम्, सुप्सुपा or ६तत्; qual. सुरूपम्। For similar ideas, compare "किमिव हि मधुराणां मण्डनं नाकृतीनाम्"—Sak. I. "सर्वमलङ्कारो भवति सुरूपाणाम्"—Avimaraka, "सर्वजनमनोभिरामं सौभाग्यं नाम"—Swapna. II. &c. True beauty is

itself graceful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and is swapnanataka the Prakrit "पेक्ख" is rendered as पश्य, but it should be प्रेक्षस्व and Prakrit of पश्य or पश्यत is देक्ख or देक्खद &c ; comp—" हला पेक्ख...सहआरं अदेक्खन्ती आतुरा चक्कवाई आरडदि"—Sak. IV.

Construe—किमिदानीं शोभते = किमिदानीं वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्णं gold. तेन संसृष्टम् [एकीभूतम् or संमिश्रम्] इति सुवर्ण + ठक् (by "संसृष्टे")...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अञ् by the rule "प्राणिरजतादिभ्योऽञ्" or अण् by "जातरूपेभ्यः परिमाणे" in the sense of सुवर्णविकार । Thus Malli in Meghduta writes "कांचनस्य विकारः कांचनी सौवर्णी वासयष्टिः" । But here the form being सौवर्णिक we have recourse to above deriv. Sita's देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति शुभ + णिच् + अनीय कर्त्तरि बाहुलकात् = शोभनीय decorator. सर्वेषाम् शोभनीयः, इतत् । We say बाहुलकात (irregularly) because अनीय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्त्तृवाच्य अनीय as here is "कृत्यल्युटो बहुलम्" । Comp "लोचनशोभनीयाः in Bhatti. II. and "आकृतिशोभनीया" in Rag VI &c Poets speak of Sita as "हिरण्मयी सालतेव जङ्गमा" and "तप्तकांचनवर्णाभा" ; indeed beautiful ladies are so descibed, cp "संचारिणी दीपशिखेव" and "रोचनागौरशरीरयष्टिः" in Rag VI &c.

11. प्रहर्षितानि तनुरुहाणि—Nom to मन्मयन्ते । प्र + हृष + क्त कर्त्तरि = प्रहृषित or प्रहृष्ट horripilated [पुलकित] ; in this sense हृट् is

optional in मिश्रा after दृष by the rule "हृषेर्लोमसु"। हृष्टः हृषितो वा सैव: is also correct by the varttika "विस्मितप्रतिघातयोश्च"। Thus in Gita XI we have "अदृष्टपूर्वं हृषितोस्मि दृष्ट्वा"। Qual. तनूरुहाणि॥ Both तनु or तनू means body. तन्वाम् रोहन्ति इति तनू+रुह+क कर्त्तरि =तनूरुहा: that grow on bodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहा: (इगुपधलक्षण: क:) ; तन्वाम् रुहा: इति तनूरुहा: ; for in that case the rule "हलदन्तात् सप्तम्या: संज्ञायाम्" should retain अलुक् of ङी here yielding तन्वांरुह ; तनूरुह (like अम्भोरुह etc) being a संज्ञा of hair. In the case of पङ्केरुह, सरसिरुह etc. सप्तमी sometimes irregularly is retained by the rule "तत्पुरुषे कृति बहुलम्"। But even then the words are derived as suggested above by us. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदतत्। The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can't see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तुकामा—वच+तुमुन्=वक्तुम् means वचनम्। Then वक्तुं (वचने &c) काम: यस्या: सा व्यधिबहु—। Qual. त्वम्। Here म of वक्तुम् elides in बहु by the dictum "तुङ्काममनसोरपि"। For further details of gram. here see our notes under वक्तुकाम: in *Sak.* Act I (just before sl. 23). Sita as a clever one divines Cheti's motive in speaking out something else, while here giving over to her the आदर्श wanted by her (to see how she looks now by वल्कल)।

13. कोपि भर्त्ता राजेा भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Cheti to be of some one in some other Kingdom. Comp "यत्र कुत्रापि राज्ये यः कोपि भर्तृपदेऽभिषिक्तो भविष्यति चेद् भवतु कामम्। का तत्रास्माकमास्था"—Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्य आख्यानम्। तत् अस्ति यस्मिन् इति तद्धितः ठन्प्रत्ययः। सप्तम्यर्थे द्वित्वम्।

15. प्रतीष्य—प्रति+इष+ल्यप्। Taking, referring to, accepting &c. Comp—"स्वामी पत्रहस्तो राजशासनं प्रतीष्य"—Sak. VI. and "प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिषिच्यते—भर्ता is master, King. दृ+ण्वुल् कर्मणि=दारकः a son. भर्तुःदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्म of अभिषिच्यते (अभि+सिच+लटते कर्मणि)।

17. अपि कुशली तातः—Sita is startled at the utterance of Rama's अभिषेक। She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग। This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life (with श्वशुर and स्वामी living). Comp "प्रियं मे महाराज एव महाराजः। आर्यपुत्र एव आर्यपुत्रः" infra. Her anxiety however is removed when चेटी says "महाराजेन एव अभिषिच्यते"। This is

however a good news to her. Hence she exclaims 'यद्येवं द्वितीयं मे प्रियं श्रुतम्'' । This reveals her character in true light. She not only hails Rama's अभिषेक, but also hails Dasaratha's कुशल । So she rightly says "द्वितीयं प्रियम् श्रुतमं here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. द्वौ अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अयच् = द्वय । Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet's reading here, changed by the scribers Comp—"द्वयेपि निक्षेप इवार्पितम् द्वयम्''—Kalidasa. Here मे has either सम्बन्धे षष्ठी being related to प्रियम् ; or मे has षष्ठी inplace of तृतीया ; Mr. shastri says "मे इति तृतीयार्थे अव्ययम्''। Cp "अर्हसि मे दत्त: (सन्)" &c Sak. VI.

18. विश्वासतरमुत्सङ्गं कुरु—Sita says this to Cheti, so that she out of joy for प्रियश्रवण may give sufficient पारितोषिक to the Cheti. Then again here all the texts reads सीता—(आभरणान्यवमुच्य ददाति) which should be a stage direction only and be read as —(तत: सीता आभरणान्यवमुच्य ददाति) । Indeed Prof Devadhar here reads (सीता आभरणान्यवमुच्य &c) as a stagedirection अव + मुच + ल्यप = अवमुच्य putting off, आमुच्य means wearing. Comp "आभरणान्यामुच्य" in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously Comp "निहन्त्यरीन् एकपदे" &c.

20. अवघट्टिततूष्णीक:—Qual. पटहशब्द:। अव+घट्ट+क्त कर्मणि =अवघट्टित: struck i. e. sounding. तूष्णीक: means silent and may be used as an adj. in all the genders. Amara says तूष्णीक: तूष्णींशील:। But तूष्णीम् in a similar sense is an अव्यय। अवघट्टितश्चासौ तूष्णीकश्च इति अवघट्टित तूष्णीक:। विशेषणद्वयस्य कर्मधा। पटहशब्द: has ceased (निवृत्त:) as soon as struck. How can this be in an अभिषेकोत्सव। So Cheti is at a loss to understand this. Then Sita says "कोनु खलु उद्घात: अभिषेकस्य भवेत्" and cleverly anticipates the incident of obstruction or विघ्न in Rama's coronation. उद्+हन+घञ=उद्घात: blow, here it means विघ्न:। She then however accounts for this sudden stoppage of पटहशब्द to some unknown cause by "बहुवृत्तान्तानि राजकुलानि"—See Tika also.

N.B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराज: वनं गमिष्यति—By this the incident of वनगमन is clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यदेवं तत् (अभिषेकवारि) न अभिषेकोदकं (किन्तु) तत् नाम (निश्चितमेव) मुखोदकं भविष्यति। See also Tika. Here the construction is tortuous. तत् is to be made to refer to the प्रसिद्ध उदक required in अभिषेक (see sl. 3 ante). Hence तद् is प्रसिद्धार्थक here. मुखोदकम्=मुखप्रक्षालकम् उदकम्=मुखोदकम् by शाकपार्थिवादित्वात्। Water to wash the mouth with. The sense is—If Dasaratha retires just after Rama's coronation, it will strike Rama to the quick and he will weep even during अभिषेक। So अभिषेकवारि will serve the

purpose of this सुखप्रक्षालनवारि। Here also Sita shows that neither she nor Rama wants this happening. See next para and infra. and note 17 above.

(ततः प्रविशति रामः) रामः—(आत्मगतम्) हन्त भोः।
आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते
स्कन्धोच्चारणनम्रमानवदनप्रच्योतितोये घटे।
राज्ञाहूय विसर्जिते मयि जनो धैर्येण मे विस्मितः
स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्यापनीत-भारोच्छ्वसितमिव मे मनः। दिष्ट्या स एवास्मि रामः महाराज एव महाराजः। (प्रकाशम्) यावदिदानीं मैथिलीं पश्यामि।

(Then enters Rama) Rama (within himself)—Ho! Ho! when the (auspicious) drum was beat, my superiors were present there (to watch the coronation) and I mounted up the royal throne and water was just falling (on me) from the mouth of the jar that was raised up to the shoulder and then lowered down, King (Dasaratha) himself dismised me (from this), after sommoning ; and people were astonished at my mental equanimity or fortitude ; but ho ! Wherein lies surprise if one's own son obeys his father's order. As the King himself dismissed me (from this coronation) saying let the coronation ceremony be held in abeyance or stopped, my mind felt relieved owing to the removal of the burden of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud) Now I will meet Maithilee (Sita).

Beng.—(তারপর রামের প্রবেশ) রাম (আত্মগত)—হো, হো, মঙ্গলবাদ্য বাজিতে থাকিলে, (মঙ্গলক্রিয়া দেখিবার জন্য) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরূঢ় হইলে ও স্কন্ধ পর্য্যন্ত উত্তোলন করিয়া পরে অবনমিত ঘটমুখ হইতে (অভিষেক) জল পড়িতে থাকিলে, রাজা (দশরথ) নিজেই ডাকিয়া আমাকে (এই অভিষেক হইতে) নির্বত্তিত করিলেন, লোকজন আমার ধৈর্য্যে অবাক হইল, কিন্তু নিজপুত্র পিতার বাক্য পালন করিবে এতে বিস্ময়ের কি থাকিতে পারে। রাজা নিজেই 'হে পুত্র, অভিষেক থাকুক' এই বলিয়া আমাকে ক্ষান্ত করায় আমার মন যেন রাজ্যভার অপনীত হওয়ায় উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্ব্বভৌম রাজা রহিলেন। (প্রকাশ্যে) তবে এখন মৈথিলীকে (যাইয়া) দেখি।

Tika.—अन्वयः—पटहे आरब्धे, गुरुजने स्थिते, भद्रासनं लङ्घिते (तथा) घटे स्कन्धोच्चारणनम्यमानवदन-प्रच्योतितोये (सति), राज्ञा आहूय मयि विसर्जिते (सति), जनः मे धैर्य्येण विस्मितः। (किन्तु) भोः, स्वः पुत्रः यदि पितुः वचः कुरुते तत्र कः विस्मयः (अस्ति)। व्याख्या—'पटहे' मङ्गलतूर्य्ये 'आरब्धे' आहते सति, अभिषेकदर्शनार्थं 'गुरुजने स्थिते' समुपस्थिते सति 'भद्रासनं' राजासनं सिंहासनं इत्यर्थः 'लङ्घिते' मयि आरूढ़े सति, तथा 'घटे' अभिषेकार्थं मङ्गलघटे 'स्कन्धे उच्चारणम्' उत्तोलनं तेन हेतुना 'नम्यमानं वदनं' घटस्य यन्मुखं तस्मात् प्रच्योतति इति स्कन्धोच्चारणनम्यमानवदनप्रच्योति [कर्त्तरि ताच्छील्ये णिनिः] तोयं यस्य, तादृशे सति, राज्ञा आहूय' आकार्य्य 'मयि विसर्जिते' भद्रासनात् अवतीर्य्य गच्छेत्याज्ञप्ते सति 'मे' मम 'धैर्य्येण जनः विस्मितः'। किन्तु भोः, अहमत्र विस्मयकारणं न पश्यामि 'यदि स्वः पुत्रः पितुः वचः' आज्ञां 'करोति' पालयति 'तत्र' विषये 'कः विस्मयः' न कोपि विस्मयः वर्त्तते। शार्दूलविक्रीड़ितं वृत्तम्। अर्थान्तरन्यासोऽलङ्कारः॥ 'हेपुत्र'

अभिषेक: विरम्यताम् स्थीयताम्। स तु कारान्तरे भविष्यति अधुना इति 'अथ' राज्ञा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'मे मन:' तावत् 'अपनीत: भार: यस्य तादृशं च उच्छ्वसितम्' उज्जीवितम् 'इव' च जातम्। 'दिष्ट्या [आनन्दे अव्ययमेतत्; यद्वा-दिष्टिरिति शब्द: आनन्दे वर्त्तते। तत: तृतीयैकवचने दिष्ट्या इति। हेतौ ३या]। 'स एवास्मि^रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूषित: किन्तु केवलं पूर्ववत् राम एवास्मि, महाराजो दशरथ एव महाराजशब्दभाक् वर्त्तते। महत: कर्त्तव्यभारात् विसर्जित: इति रामस्य आनन्द:। तत: राम आह— 'इदानीं मैथिलीं' मे पत्नीं सीतां 'पश्यामि' [यावद् योगे भविष्यति लट्]।

Notes

1. Remark—The stage-direction seems faulty here in all the printed texts; "आत्मगतम्" before "हन्त भो: and "प्रकाशम्" before "यावदिदानीं मैथिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "याव'ददानीम्" &c. Hence we have suggested the above emendations. Comp "यौगन्धरायण:—(आत्मगतम्) हन्त भो: अवमवसित भारस्य...कुत:"&c in Swapna—I. sl.11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the andience. Compare "अश्राव्यं यद्वस्तु तदिह स्वगतं मतम्"। And oppesite of this is प्रकाशम् i.e. which is made within the hearing of all other actors on the stage.

2. हन्त, भो:—Two अव्ययs indicating आनन्दप्रवाह, as said before.

3. गुरुजने, पटहे भद्रासने घटे—All भावे ७मी by the rule "यस्य च भावेन भावलक्षणम्"। For भद्रासन see note sl. 3. भद्रासनेलङ्कृते will also be a good or better reading here.

4. स्कन्धोच्चारण &c—उद् + चर + णिच् + ल्युट् भावे = उच्चारणम् lifting up (उत्तोलन)। नम + कर्मणि शानच् = नम्यमान that which is lowered down. स्कन्धे उच्चारणम्. सुप् सुपा। तेन (हेतुना) नम्यमानम्. सुप् सुपा—or इतत्, if हेतु तृतीया is at all intended to form इया तत्। वदन is here mouth of घट (jar). स्कन्धोच्चारणनम्यमानं वदनं, कर्मधा। तस्मात् प्रच्योतति इति स्कन्धोच्चारणनम्यमानवदन + प्र + च्युत + णिनि कर्त्तरि साधुकारिणि (ताच्छील्ये वा) = स्कन्धोच्चरणनम्यमानवदनप्रच्योति just falling from the mouth of jar which is raised up to the shoulder and then lowered down. तादृशं तोयं यस्मिन्, बहु ; तस्मिन्। qual. घटे।

5. आहूय—आ + ह्वे + ल्यप्। Having called me.

6. विसर्जिते—वि + सृज + णिच् + क्त कर्मणि। having dismised or sent away. Pred. to मयि।

7. धैर्येण—हेतौ or करणे इया। This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. The भो: in the last line is only to fill up the line. Pt. shastri says "भो: इति सामान्यामन्त्रणे "but we have one at the beginning here.

8 विरम्यताम्—वि + रम + लोट ताम भावे। Its अनुक्त कर्त्ता is अभिषेकेन। The reading विश्रम्यताम् here does not commend itself, for we say विराम of अभिषेक and not its विश्राम।

9. विसर्जितस्य—qual. मे। Its अनुक्त कर्त्ता is राज्ञा।

10. अपनीत &c—अपनीत: भार: यस्य, बहु। उद् + श्वस + क्त = उच्छ्वसित enlivened. अपनीतभारश्च, उच्छ्वसितं च—कर्मधा ; qual. मन:। Being relieved of the heavy भार of carrying on राज्य, his मनस् felt composed. But this should not be a cause of joy to a dutiful

personage like Rama (cp "दिष्ट्या स एवाभिरामः &c). The poet here unawares lowers Rama's कर्त्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—"समश्वास्तया किमपि मन्थरया च कर्णे राज्ञः शनैरभिहितं च नाभि राजा"—sl. 7 infra. Thus Pt. Shastri says here under स एवाभिरामः etc.—"भरताभिषेकमजानत इत्युक्तिः।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor (सखि, सचिव &c), it was now fit for Rama to meet Sita, so he says "यावत् मैथिलीं पश्यामि"—See also Tika. मिथिलायां निवासो जनपदः—मिथिलाः। तेषां or मिथिलायाः (मिथिलानगर्याः) राजा मिथिला + अण् = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + ङीष् = मैथिली a name of Sita. ङीष comes by the rule "पुंयोगादाख्यायाम्"। Compare "केकयस्य दुहिता कैकयी"—Padamanjari ; and also see our Notes under कैकयीतः in Bh I. sl. 14.

अवदातिका—भट्टिणि, भट्टिदारओ खु आअच्छइ। णावणीदं वक्कलं [भट्टिनि, भर्तृदारकः खल्वागच्छति। नापनीतं वल्कलम्]।

Avadatika—My lady, Prince Rama comes indeed. (And) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? (or—Ho do you do) ?

सीता—इं अय्यउत्तो। (उत्थाय) जेदु अय्यउत्तो [हम् आर्य्यपुत्रः। (उत्थाय) जयतु आर्य्यपुत्रः]

Sita—Ho, My noble husband. (Rising) Let my husband prosper.

रामः—मैथिलि, आस्यताम्। (उपविशति ?)

Rama—Maithili, Sit down. (Sits down).

सीता—जं अय्यउत्तो आणवेदि [यदार्य्यपुत्रः आज्ञापयति] (उपविशति)।

Sita—As my noble husband commands (sits down).

अवदातिका—भट्टिणि, सो एव भट्टिदारअस्स वेसो। अलिअं विअ एदं भवे [भट्टिनि, स एव भर्तृदारकस्य वेषः। अलीकमिव तद् भवेत्]।

Ava—My lady, the same indeed is prince Rama's dress. Then this (word of अभिषेक) must be false.

सीता—तादिसो जणो अलिअं ण मन्तेदि। अहवा वहुवुत्तान्ताणि राअउलाणि णाम [तादृशो जनोऽलीकं न मन्त्रयते। अथवा वहुवृत्तान्तानि राजकुलानि नाम]।

Sita—Such person (of high rank) cannot utter falsehood; or royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते।

Rama—Maithili, what is being said by you.

सीता—ण खु किञ्चि। इअं दारिआ भणादि—अहिसेओ अहिसेओ त्ति [न खलु किंचित्। इयं दारिका भणति, अभिषेक अभिषेक इति]।

Sita—Nothing momentous. This girl (Cheti) says—coronation, coronation.

रामः—अवगच्छामि ते कौतूहलम् । अस्त्यभिषेकः। श्रूयताम्—अद्यास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एकप्रकारसंक्षिप्तं कोशलराज्यं कृत्वा बाल्याभ्यस्तमङ्कमारोप्य मातृगोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राज्यम् इत्युक्तः ।

Rama—I understand your curiosity. There was coronation. Be it heard—The Great King Dasaratha to-day, even before the priests the ministers and the subjects and when thus almost the entire Kosala Kingdom congregated or assembled there on one purpose, placed me as usual (from my boyhood), on his lap and affectionately addressed me in the name of my mother's family and said "Ho darling Rama, take this Kingdom".

सीता—तदाणीं अय्यउत्तेण किं भणिदं [तदानीमार्यपुत्रेण किं भणितम्] ।

Sita—What did noble husband say then ?

रामः - मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तक्केमि अय्यउत्तेण अभणिअ किञ्चि दिग्घं णिस्ससिअ महाराअस्स पादमूलेसु पडिअं त्ति [तर्कयामि आर्यपुत्रेण अभणित्वा किञ्चित् दीर्घं निःश्वस्य महाराजस्य पादमूलयोः पतितमिति] ।

Sita—I guess that my noble husband did not say anything but sighed long and fell down at the feet of the King (Dasaratha).

রামঃ—সুষ্ঠু তর্কিতম্। অল্পং তুল্যশীলানি দ্বন্দ্বানি সৃজ্যন্তে। তত্র হি পাদয়োরস্মি পতিতঃ।

সমং বাষ্পেণ পততা তস্যোপরি মমাপ্যধঃ।
পিতুর্মে ক্লেদিতৌ পাদৌ মমাপি ক্লেদিতং শিরঃ ॥৬॥

Rama—you have guessed aright. Very few are met with pairs of equal dispositions (or characters). Then (at that time) I indeed fell down at his (father's) feet—And by tears falling simultaneously on my head (from my father's eyes) and on his feet (from my eyes), were rendered wet my father's feet as well as my head.

Beng.—অবদাতিকা—ভট্টিনি, ভর্ত্তৃদারক (রাম) আসিতেছেন। কিন্তু আপনার বল্কল ত সরান হইল না। রাম—মৈথিলি (সীতে), বসিয়া কেন? (or—কেমন আছ)। সীতা—আর্য্যপুত্র যে। (উঠিয়া) আর্য্যপুত্রের জয় হোক্। রাম—মৈথিলি, উপবেশন কর। সীতা—আর্য্যপুত্রের যে আজ্ঞা। (উপবেশন করিল)। অবদাতিকা—ভট্টিনি, ভর্ত্তৃদারকের পূর্ব্বের বেষই ত দেখিতেছি। তবে কি তাহা (পূর্ব্বশ্রুত অভিষেক বার্ত্তা) মিথ্যা? সীতা—তেমন জন মিথ্যা বলে না। অথবা রাজকুল ঘটনাসঙ্কুল। রাম—মৈথিলি, কি কথা বলিতেছ! সীতা—কোনও কিছু নয়, এই বালিকা (চেটী) বলিতেছে, অভিষেক অভিষেক। রাম—তোমার কৌতূহল বুঝিয়াছি। অভিষেক কথা ছিল বটে। শোন তবে—মহারাজ দশরথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্গের সমক্ষে অর্থাৎ, যেখানে কেবল রাজ্যস্থজনকে এককারণে সমবেত করিয়া, বাল্য হইতে অভ্যস্ত তদীয় অঙ্কে আমাকে আরোপিত করিয়া মাতৃকুলের নামে আমাকে সম্বোধন করিয়া, 'বৎস রাম, রাজ্যভার লও' এই কথা

বলিলেন। সীতা—তখন আর্য্যপুত্র কি বলিলেন? রাম—সীতে, তুমি কি মনে কর? সীতা—মনে হয়, আর্য্যপুত্র কিছু না বলিয়া, দীর্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পাদমূলে পতিত হইলেন। রাম—ঠিক্ বলিয়াছ, আমাদের মত একপ্রকারশীলযুক্ত দম্পতী কমই সৃষ্ট হয় দেখিতেছি। তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্ত্তমান (পিতার অশ্রু) এবং পিতার পায়ে পতিত (আমার অশ্রু) বাষ্পবারি, পিতার পাদদ্বয় এবং আমার মস্তক সিক্ত করিল (অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদে পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদদ্বয়কে সিক্ত করিল)।

Tika.—भट्टिनि इत्यादि—भर्तृदारकं रामम् आगतं दृष्ट्वा अवदातिका कथयति—भट्टिनि तव 'वल्कलं तावत्' आगतेऽपि स्वामिनि 'नापनीतं' वर्त्तते औत्सुक्यात् वल्कलम् परिहितम् अन्येन विशेषतः स्वामिना न द्रष्टव्यम्। ततः सीता सम्भ्रमात् आह—"हम् आर्य्यपुत्रः" ॥ आगते भर्त्तरि सीता उत्थाय जयशब्दम् उच्चारितवती, ततः रामादेशेन उपविष्टायां तस्यामवदातिका कथयति—'भर्तृदारकस्य' रामस्य 'स एव' पूर्वोक्तयुवराजोचित एव वेषः न तु अभिषेककाले राजोचितवेषो दृश्यते। तत् 'एतत्' पूर्वं श्रुतम् अभिषेकवचनं 'अलीकं' मिथ्या भवेत् [सम्भावनायां लिङ्]।

ततः सीता कथयति— तादृशो जनः' आर्य्यमालाकिरूपः कश्चित्जनः 'अलीकं न मन्त्रयते' न प्रयुङ्क्ते। अथवा अभिषेकोचितवेषादर्शने कारणान्तरं वर्त्तते—'यतः राजकुलानि बहुवृत्तान्तानि एव' भवन्ति। अत्रान्तरे राम आह—मैथिलि, 'किमिदं त्वया कथ्यते'। 'दारिका' चेटी वदति—अभिषेक इति [सम्भ्रमे द्विरुक्तिः]। रामः पुनराह—'ते कौतूहलम् अवगच्छामि' जानामि 'अस्ति अभिषेकः' अभिषेक वार्त्ता आसीत् एव ["वर्त्तमानसामीप्ये वर्त्तमानवद्वा" इति अतीते लट्प्रयोगः]। 'श्रूयताम्' आकर्ण्यतां त्वया—'अद्य महाराजेन दशरथेन उपाध्यायामात्यप्रकृतिजनसमक्षमेव' राज्यस्थसर्वजनसमक्षमेव अतः 'कोशलराज्यं' तत्र 'एकप्रकारेण एकप्रयोजनेन संचितं सम्भोचितं 'कृत्वा' विधाय, तत्र कोशलराज्यस्य सर्वजनसमा-

समात। 'बाल्याभ्यस्तम् अङ्कम् आरोप्य' मम बाल्यात् परिचिते तदङ्के स्थापयित्वा स्नेहातिशयादेव 'मातृगोत्र' स्निग्ध' सवात्सल्यम् 'आभाष्य' स्नेहात् कौशल्यासुतादिशब्दसुखेन मा सम्बोध्य—'पुत्र राम राज्यं प्रतिगृह्यताम्' त्वया इति अहम् 'उक्तः अस्मि' आदिष्टोऽस्मि ॥ स्नेहातिशयात् 'किञ्चित् अभणित्वा' आर्यपुत्रेण रामेण 'दीर्घं निःश्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम्—इति कथितायां सीतायां रामः कथयति—'सुष्ठु तर्कितम्' त्वया। यत त्वं मम तुल्यशीला अतएव त्वमेव वक्तुं शक्तासि। एतदभिप्रेत्य राम आह—'तुल्यशीलानि' तुल्यस्वभावानि द्वन्द्वानि' स्त्री-पुंसमिथुनानि 'सत्यं यथातथा सृजन्ति' प्रजापतिना विधीयन्ते वा संयोज्यन्ते। 'तत्र' तस्मिन् हि काले अहं 'पादयोः पतितः अस्मि' भवामि एव ॥

सममित्यादि—अन्वयः। समं (युगपत्) मम (शिरसः) उपरि पतता तस्यापि अधः पतता बाष्पेण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ।

व्याख्या—'समं' युगपदेव [युगपत् अर्थे अत्र अव्ययमेतत्] 'मम' शिरसः 'उपरि' देशे 'पतता' प्रवर्त्तमानेन 'तस्य पितुरपि 'अधः' अधोदेशे पाददेशे इत्यर्थः 'पतता' प्रवर्त्तमानेन 'बाष्पेण' अश्रुवारिणा 'मम शिरः क्लेदितं आर्द्रीकृतम् 'अपि मे पितुःपादौ क्लेदितौ' आर्द्रीकृतौ। अत्र मयि पितृपादमूले पतिते स्नेहजन्यं मदश्रु पितुः पादौ सिक्तवत् पित्रश्रु च मम शिरः सिक्तवत्—इति सामर्थ्यात् यथासंख्यम् अन्वयो ज्ञेयः। श्लोके प्रक्रमभङ्गदोषः। [अनुष्टुप् छन्दः] ॥

Notes

1. Remark—Rama asks "मैथिलि, किमास्यते" then Sita shows सम्भ्रम by "इम् आर्यपुत्रः" and then utters victory or जयशब्द on Rama. But here before "जयतु आर्यपुत्र" in Sita's speech we must have "उत्थाय"। Otherwise the stage direction becomes faulty. For later on we have मैथिलि आस्यताम् "सीता—यदार्यपुत्र आज्ञापयति (उपविशति)"; unless she first rises thus, उप विशति has no meaning; for Ramas sees her seated when he says "किमास्यते"। Further to utter जयशब्द to her husband, decorum wants her to

rise up and she as an ideal heroine should not be lacking in this. So we put the stage—direction 'उत्थाय" here.

N B.—Similarly first "उपविश्य" after Rama's speech 'मैथिलि आस्यताम्'' is unnecessary and should be omitted though seen in all the printed editions. Or say (उपविश्य) रामः—मैथिलि आस्यताम्।

2. हम्—An अव्यय indicating सम्भ्रम on the part of the नायिका i e. सीता here. Comp "पद्मावती—हम् अय्यउत्तो" &c. in Swapna-naṭak, and Act V infra.

3. तादृशो जनः अलीकं न मन्त्रयते—Sita being सत्यवादिनी judges all others of high rank as like herself and cant believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama's previous dress even now when coronation was announced, as due to some other cause, for she (Sita) knows very well that राजकुल is full of incidents—(see ante).

4 Construe—अद्य महाराजेन 'पुत्र राम राज्यं प्रतिगृह्यताम्' इति अहम् उक्तः अस्मि। Or—इति अस्मि (अहम्) उक्तः॥ अस्मि is either a तिङन्त-प्रतिरूपक अव्यय meaning अहम्, or it is लट् मि of the root अस्।

5. उपाध्याय etc—उपेत्य अस्मात् अधीयते इति उप+अधि+इ+घञ् अपादाने=उपाध्याय preceptor (here including priest). अमात्य minister. प्रकृतिजन subjects. समीपत्वमक्ष्णोः इति सम्+अक्षि+टच् समासान्त in अव्ययीभाव=समक्षम् before. Here the समासान्त in अव्ययीभाव comes by the Varttika "प्रतिपरः समनुभ्योऽक्ष्णः under the rule 'अव्ययीभावे शरत्प्रभृतिभ्यः'' । प्रकृति=प्रकृतिसमूह or प्रजावर्ग। उपाध्यायश्च अमात्याश्च प्रकृतिजनाश्च, इतरेतर द्वन्द्व। तेषां समक्षम्, इत्यत्। Adv. qual. कृत्वा। As almost all the main personages of कोशलराज्य (of which अयोध्या is the capital) gathered there, so it is said "कोशलराज्यम् एकप्रकारस्थमिव कृत्वा''।

6. एकप्रकारसंक्षिप्तम्—Pred. to कोशलराजाम्। एक: प्रकार: (प्रयोजनं) यस्य तेन संक्षिप्तम् (संमेलितं), इतत्। Here संक्षिप्त is "made gathered" i. e. सम्मेलित।

7. बाल्याभ्यस्तम्—qual. छत्रम्। बाल्यात् अभ्यस्तम्, सुप्सुपा। Which was habituated to Rama from his boyhood up to the attainment of यौवन perhaps.

8. आरोप्य—आ + रुह + णिच्, ल्यप्। आरोह्य is an alternative form in णिच् by the rule "रुह: पोऽन्यतरस्याम्"।

9. मातृगोत्रम्—मातु: गोत्रं (वंश:), इतत्। तम्। Obj of आभाष्य (आ + भाष + ल्यप्)। Preferably out of affection for Rama and कौशल्या. Dasaratha addressed him by some word as कौशल्या नन्दन &c. See next.

10 स्निग्धम—स्निह + क्त। Adverb qual. आभाष्य॥ आर्यपुत्रेण कि अभिहितम—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राज्यभारग्रहण।

11. नि:श्वस्य—निर् or निस् + श्वस + ल्यप। Sighing. निश्वस्य is also correct from 'नि'; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु। However both are taken as अन्तर्निर्गत वायु। नि:श्वस्य is better for निर् suggests this. Sita rightly recognises that the स्नेहाभिव्यक्ति on the part of महाराज दशरथ cannot but overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything and sighed on for this heavy new task, but still he fell flat on his father's feet, due to implicit obedience and affectionate acceptance of his order e. g. राजेन्द्र प्रतिगृह्यतां त्वया। Com-

pare "जीर्णायामपि मे पत्न्यां सहस्रांसहस्रः सुतः। तत्पदस्त्वं गुणज्येष्ठो मम रामात्मजः प्रियः" (quoted by Prof. Kale). In other words in spite of reluctance to take राज्यभार, Rama out of affection had no other alternative but to accept his father's order.

12. अल्पम्—here adverb qual सृज्यन्ते।

13. सृज्यन्ते—सृज + लट् अन्ते कर्मणि। Agrees with उक्तकर्म—द्वन्द्वानि। Here सृज् दिवादि meaning सम्बन्ध may be taken ; or better सृज तुदादि meaning सृजन (creation) should be taken ; for दिवादि सृज is usually अकर्मक् ; such द्वन्द्व of equal dispositions are rarely created or united by god.

14. तुल्यशीलानि—शील disposition, mentality, habit &c. see also Kulluka under Manu II. 2 under आत्मशीलं। तुल्यं शीलं येषाम्, बहु। qual. द्वन्द्वानि। द्वन्द्व is got by निपातन in the rule "द्वन्द्वं रहस्य मर्यादावचन व्युत्क्रमण यज्ञपात्रप्रयोगाभिव्यक्तिषु" the form द्वन्द्व may be allowed in the sense of रहस्य etc. द्वि is doubled giving द्विद्वि, then the first द्वि becomes द्वम् and the second द्व, the whole being, in the neuter. The sense of pair is got by योगविभाग of द्वन्द्वम् in this rule.

15. तत्र—तद् + ङि (७मी) त्रल् स्वार्थे = तत्र i e, at that time (तस्मिन् अवसरे)।

16. समम्—An अव्यय meaning युगपत्।

17. क्लेदितौ—क्लिद (आर्द्रीभाव) + णिच् + क्त कर्मणि। Construe—पतता बाष्पेण पितुः पादौ क्लेदितौ, and "मम शिरस उपरि पतता बाष्पेण (i. e. पितुःबाष्पेण),ममापि शिरः क्लेदितम। See also Tika here. Though Rama was rather unwilling to accept such a great burden of राज्यभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place simultaneous wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

15 किमास्यते—This may be the form of asking welfare in Bhasa's dramas, (as, How do you do); or it may be taken in its literal way.

सीता—तदो तदो [ततस्ततः]।

Sita—Then, what then ?

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादोषैः स्वैः प्राणैरस्मि शापितः।

Rama—Then I not (readily) accepting his entreaties (to accept राज्यभार), I was entreated (or chid) in the name of his own life.

सीता—तदो तदो [ततस्ततः]।

Sita—Then, what then ?

रामः—ततस्तदानीम्—

> शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके
> छत्रे स्वयं नृपतिना रुदता गृहीते।
> सम्भ्रान्तया किमपि मन्थरया च कर्णे
> राज्ञः शनैरभिहितं च न चास्मि राजा॥ ७॥

Rama—Then at that time of coronation wherein Satrughna and Lakshmana held the jar (full of holy waters), and the sobbing King Dasaratha himself having holding the

royal umbrella, Manthara whispered lowly something in his ears with great concern, and I did not become a King.

Beng.—সীতা—তারপর, তারপর রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অনুনয় স্বীকার না করিলে, তিনি জরাতুর্বল স্বশরীরদ্বারা আমায় ভর্ৎসনা করিলেন (or—অনুরোধ করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবেন বলিলেন]। সীতা—তারপর, তারপর। রাম—তারপর, তখন সেই অভিষেকে শত্রুঘ্ন ও লক্ষ্মণ জলপূর্ণ মঙ্গলঘট ধরিলেন, রাজা স্বয়ং রাজছত্র ধরিলেন, এমন সময় মন্থরা সন্ত্রস্তভাবে আসিয়া কাণে কাণে ধীরভাবে (আস্তে আস্তে) কি বলিল এবং আমি রাজা হইলাম না।

Tika.—सीता इत्यादि सुगमम्। रामः कथयति—'ततः' तदनन्तरं मयि पितृपादपतिते बाष्पयुक्ते च सति पिता मे अनिच्छां निश्चित्य मां राज्यग्रहणाय अनुरुद्धवान् तदनन्तरम् 'अनुनयेषु' पितृक्रन्दनेषु अनुरोधेषु—'अप्रतिगृह्यमाणेषु' मया अनभ्युपेतेषु सत्सु 'आसन्नजरादीर्घैः' प्राप्तजरादीर्घैः 'स्वशरीरैः शापितः अस्मि' उपलब्धः (अनुरुद्धः वा) अस्मि। यदि त्वं राज्यभारं न स्वीकरोषि तदाहं प्राणान् जह्याम् इत्याह मे पिता॥ ततस्तदानीमित्यादि—अन्वयः। अभिषेके शत्रुघ्नलक्ष्मणगृहीतघटे सति, तदा नृपतिना (दशरथेन) स्वयं छत्रे गृहीते (च सति), ससम्भ्रान्तया (ससम्भ्रमं त्वरितमागतया) मन्थरया (कैकेयीपरिचारिकया) राज्ञः कर्णे शनैः किमपि अभिहितं च अहं राजा नास्मि (न भवामि)। व्याख्या सुगमा॥ वसन्ततिलकं वृत्तम्। तल्लक्षणं यथा "ज्ञेयं वसन्ततिलकं तभजाजगौ गः"॥

NOTES

1. ततः—सप्तम्यर्थे विभक्तिः।

2. अप्रतिगृह्यमाणेषु—प्रति + ग्रह + शानच् कर्मणि = प्रतिगृह्यमाण being accepted. तेषु। Qual. अनुनयेषु (which has भावे ७मी)। Rama was unwilling to accept राज्यभार at such a stage, this दशरथ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c.—आ + सद् + क्त कर्त्तरि = आसन्न near by, i.e arrived. जराया: दोष इति जरादोष:, ६तत । आसन्न: जरादोष: यस्य, बह । Qual. प्राणै: (which has करणे ३या)। Note that the base जरा becomes जरस optionally when अजादि विभक्तिप्रत्यय follows (e. g. औ, जस, अम्, आ &c).

4. शापित:—शप + णिच् + क्त कर्मणि । स्वार्थे णिच् as in 'रामोराज्यम-कारयत" etc. seems better here ; for in the sense of either chiding or entreating शप should be transitive ; also comp "वयस्यभावेन शापितोऽसि यदि सत्यं न भणसि"—Swapna, and 'प्राणै: शापित: स्यात् यदि सत्यं न ब्रूयात्"—Balacharit. Dasaratha either entreated him or chid him with this that if Rama did not pay heed to his request, he will give up his प्राण ।

5. शत्रुघ्न etc—शत्रून् हन्ति इति शत्रु + हन + क कर्त्तरि = शत्रुघ्न:, उपपद तत by the varttika "कप्रकरणे मूलविभुजादिभ्य: उपसंख्यानम्"—words like मूलविभुज are derived with क । शत्रु is of this class. This is after हरद-, भट्टोजि etc. Madhava has शत्रु + हन + टक् कर्त्तरि बाहुल कात् । He says बाहुलकात् (irregularly) because the rule "अम-नुष्यकर्त्तृके च" requires the कर्त्ता of हननक्रिया to be other than human (अमनुष्य) to admit टक् । Mallinatha cites a third view, viz, the च in the rule is suggestive. It means also. But when meaning 'also when the कर्त्ता is अमनुष्य' it is implied that the affix is available sometimes with a मनुष्य as कर्त्ता । Hence शत्रुघ्न is allowable. The two deriv. give diff. fem. forms—suppo sing शत्रुघ्न to be an ordinary attributive and not a संज्ञा, we get

शत्रुघ्न स्त्री with क but शत्रुघ्नी स्त्री with टक्। शत्रुघ्न लक्ष्मणश्च, द्वन्द्व। ताभ्यां गृहीतः, इतत्। तादृशः घटः (तीर्थजलपूर्णः मङ्गलघटः) यस्मिन्, बहु। qual अभिषेके (which has भावे ७मी)। Acc. to Ramayana Bharata along with Satrughna was in मातुलकुल। But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof Paranjape thinks that Bhasa seems to refer to Satrughna's return along with Bharata in किं शत्रुघ्नो मामभियात' in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there this is asked to भट come from अयोध्या, and evidently Bharata asked whether शत्रुघ्न is come from अयोध्या or not ? Bharata's use of भ्रातरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrughna and Lakshmana, as Rama's well-wishers and brothers held the मङ्गलघट over him. And the छत्र was गृहीत by नृपतिदशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. सम्भ्रान्तया मन्थरया—मन्थरा came in haste and concern, and Dasaratha heeded to her words. This makes the King apparently a स्त्रैण to the eyes of the readers.

8. न चास्मि राजा—Constrae—अहं च राजा न अस्मि (भवामि), or अस्मि (अहम्) राजा न (भवामि)—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा then and he did not know further developments as yet.

सीता—पिअं मे । महाराओ एव्व महाराओ, अय्यउत्तो एव्व अय्यउत्तो [प्रियं मे । महाराज एव महाराजः । आर्यपुत्र एवार्यपुत्रः] ।

Sita—Joy to me. Great King Dasaratha is sovereign and my husband is the same (even) now.

रामः—मैथिलि, किमर्थं विमुक्तालङ्कारासि ?

Rama—Maithli, why are you destitute of ornaments ?

सीता—ण खु दाव आवज्झामि [न खलु तावत् आबध्नामि]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भवितव्यम् । तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ
संस्रंसिताभरणगौरतलौ च हस्तौ ।
एतानि चाभरणभारनतानि गात्रे
स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the plams red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments have not as yet regained natural evenness.

Beng.—সীতা—আমার পক্ষে ভাল। দশরথই রাজা এবং আর্য্যপুত্র যা ছিলেন তাই আছেন। রাম—সীতা, অলঙ্কার খুলিয়াছ কেন? এখন পর্য্যন্ত (অলঙ্কার) ধারণ করি নাই। রাম—তা হতে পারে না। অলঙ্কার সদ্যঃই খোলা হইয়াছে। কারণ—এইমাত্র ত্বরায় ভূষণ খোলায় কর্ণের লতিকায় (ভূষণের) খাঁজের দাগ রহিয়াছে; হাতের তলগুলি এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটকাদি ভূষণ সদ্যঃ সজোরে ধানিয়া বাহির করা হইয়াছে। আর তোমার গাত্রের অলঙ্কারের ভারে ভূষণস্থানগুলি এখনও সমানভাব ধারণ করে নাই (অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে)।

Tika.—इदानीमपि रामं युवराजभाविन अतः केवलार्य्यपुत्रेण प्राप्नुमिच्छन्त्या सीतया अभिषेकरोधात् सहर्षं कथितम्—'मे प्रियं' सञ्जातम्। यतः—'महाराजः दशरथ एव महाराजः' राज्यभारपालने व्यापृतः। 'आर्य्यपुत्रः' रामश्च स एव, न तु महाराज-शब्देन योजितः, एतत् पूर्वमपि द्रष्टव्यम्। राम आह—किमर्थम् 'विमुक्ताः' अपनीता अलङ्कारा भूषणानि यस्याः, तादृशी 'असि' भवसि? सीता ब्रवीति—न खलु तावत् 'आबध्नामि' अलङ्कारान् अद्यापि न धारयामि ['खलु' इति निश्चये अव्ययम्। तावत् इत्यव वाक्यालङ्कारे अव्ययम्]॥ ततः रामः कथयति—'न खलु' एतत् नैव सम्भवेत, त्वदुक्तं नैव युक्तं प्रतिभाति। 'भूषणैः प्रत्ययम्' सद्यः यथा तथा अवतारितानि [सुप् सुपा] तादृशैः 'भवितव्यम्'। 'तथाहि' इति निजोक्तमेव द्रढयति [निदर्शनेऽव्यय-मेतत्]।

अन्वयः। कर्णौ त्वरापहृतभूषणभुग्नपाशौ (भवतः), हस्तौ संस्रंसिताभरणगौर-तलौ (च भवतः)। एतानि च गात्रे आभरणभारनतानि स्थानानि नैव समतामुप-यान्ति तावत्।

व्याख्या—'कर्णौ' तव 'त्वरया' सद्यःकृतत्वरया अपहृतं भूषणं यादृशौ अतएव 'भुग्नः' वक्रतामापन्नः 'पाशः' कोमलाग्रभागः ययोः तथाभूतौ च। तव कर्णपाशे भूषणक्षतरेखां दृष्ट्वा मन्ये भूषणावतारणमधुनैव विहितम्। 'हस्तौ' च ते 'संस्रंसितानि' अपसारितानि आभरणानि' याभ्यां ततश्च 'गौरौ' लोहितौ तलौ ययोः तादृशौ। अतः

सद्यः इत्यात् अपसारितानि भूषणानि इत्यहं मन्ये । एवञ्च तव 'गात्रे' एतानि 'चाभरण-भारनतानि' आभारणभारेण निम्नोभूतानि 'स्थानानि' कोमलस्थानानि 'नैव समताम् उपयान्ति' प्राप्नुवन्ति । यदि भूषणापहरणात् कालः कश्चित गतस्यात् तदा ते निम्न-भूतानि भूषणस्थानानि समतां भजेयुः, किन्तु तानि न तथा, अतः मन्ये भूषणावतारात परपर्य्याप्तोऽपि कालो न गतः । [अत्रापि 'तावत्' इति वाक्यालङ्कारे अव्ययम्] । यथावद्वस्तुवर्णनात् स्वभावोक्तिरलङ्कारः । वसन्ततिलका वृत्तम् ॥

Notes.

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रिय मे... आर्यपुत्र एवार्यपुत्र." ।

2. आवध्नामि—आ + बन्ध + लट मि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (ii) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [खलु इति निश्चये अव्ययम] ।

3. तथाहि—A compound अव्यय denoting हेतु (cause) here :— or better—it means निदर्शन (meaning "for example") as suggested in गणरत्न by its author वर्द्धमान by citing the line of Kumara "तथाहि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम्" ।

4. त्वरापहृत &c.—भुज + क्त = भुग्न curved (रेखायुक्त) । पाश is here lobes of the ear (कर्णलतिका where ear-rings are worn); त्वरया अपहृतम् । तादृशं भूषणं याभ्याम्, बहु । (ततः) भुग्नौ पाशौ ययोः, बहु । त्वरापहृत-भूषणौ च तौ भुग्नपाशौ, कर्मधा । Or त्वरया अपहृतानि । तादृशानि भूषणानि । तेन भुग्नौ । तादृशौ पाशौ ययोः । Qual. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed hastily just now.

5. संस्रंसित &c—सम् + स्रंस + णिच + क्त कर्मणि = संस्रंसित made to slip down. संस्रंसितानि आभरणानि याभ्याम, बहु। (ततः) गौरौ तलौ ययोः, बहु। सम्स्रंसिताभरणौ च तौ गौरतलौ च, कर्मधा। or better—संस्रंसितानि आभरणानि, कर्मधा। तेन गौरौ। तादृशौ तलौ ययोः, बहु। Qual. or Pred. to हस्तौ। The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि। आभरणस्य भारः, ; तेन नतानि (निम्नीभूतानि) ३ तत्। The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that "आभरणानि न आवध्नामि" is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts this facts in support of hs statement (भूषणैः प्रत्यग्रावतारितैः भवितव्यम्)।

सीता—पारेदि अय्यउत्तो अलिअं वि सच्चं विअ मन्तेदुं [पारयति आर्यपुत्रः अलीकमपि सत्यमिव मन्त्रयितुम्]।

Sita—My noble husband can represent a false thing as a true one.

रामः—तेन हि अलङ्क्रियताम्। अहमादर्शं धारयिष्ये।
(तथा कृत्वा निर्वर्ण्य) तिष्ठ—

आदर्शे वल्कलानीव किमेते सूर्यरश्मयः।
हसितेन परिज्ञातं क्रीडेयं नियमस्पृहा॥ ८॥

अवदातिके, किमेतत्।

Rama—Then decorate yourself (with ornaments), I will hold the mirror. (Doing so and eyeing closely) wait (and let me see)—

I see barks as if in the mirror ; are these the rays of the sun ? O, I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—সীতা—আর্য্যপুত্র অলীককেও সত্যরূপে প্রতিপাদন করিতে পারেন। রাম—তবে (এখন) আভরণদ্বারা নিজেকে অলঙ্কৃত কর। আমি আয়না ধ'র। (তাহা করিয়া ও ভালরূপে দেখিয়া) অপেক্ষা কর—আয়না ত বল্কল মনে হইতেছে, এগুলি কি সূর্য্যকিরণ? তোমার হাসি দ্বারা জানিলাম (এগুলি বল্কল)। এটা কি ক্রীড়া না ব্রতধারণেচ্ছা।

Tika.—'आर्य्यपुत्रः अलीकम् अपि' मिथ्या वस्तु अपि 'सत्यमिव मन्त्रयितुं' स्थापयितुं वा 'पारयति' शक्नोति। ततः राम आह—'तेन' यतः मे वचनम् अलीकम् अथच सत्यम्, अतः अलङ्कारान् न खलु आबध्नामि' इति सत्यं चेत् तदा अधुना 'आत्मा आभरणैः त्वया अलङ्क्रियताम् हि'। 'अहमेव तावत् आदर्शं धारयिष्ये'। 'तथा कृत्वा' आदर्शं धारयित्वा 'निर्वर्ण्य' निपुणं दृष्ट्वा आह—'तिष्ठ' नेदानीम् अलङ्कारान् धारय किन्तु अपेक्षस्व, यतः अहमादर्शे अभूतपूर्वं किञ्चित् पश्यामि॥

अन्वयः—आदर्शे वल्कलानि इव (दृश्यन्ते वा भवन्ति), एते सूर्य्यरश्मयः किम्?

इसितेन (हासेन हेतुना) परिज्ञातम् (वल्कलमेतत् इति ज्ञातम् मया)। इयं क्रीडा (भवेत्) उत नियमस्पृहा (व्रतधारणेच्छा स्यात्) ?

व्याख्या—सुगमा ॥ ततः किमर्थं वल्कलं धृतमिति सीतायाः वाक्याभावात् अविदित्वा रामः कथयति—अवदातिके, 'एतत् किम्' किमर्थम् एतत् स्यात्। क्रीडार्थं वा व्रतधारणार्थं वा।

Notes.

1. पारयति—पार (अदन्त चुरादि) + लट् ति। Ncm. आर्थ्यपुत्रः। Can fulfil or do. Comp "जवेन गां पतितुमपारयन्तः"—Bhatti IV. पृ + णिच् also may give this form in this sense. पृ ह्रादि in the sense of पालन or पूरण in णिच् also yields पारयति, but as this पृ is सकर्मक, so further णिच् will be unnecessary ; so better avoid that here. Sita to defend herself says Rama's statement as wrong indirectly, by saying how skillfully he can establish his own wrong statement as true—"प्रत्ययावतारितैः भूषणैः भवितव्यम्"।

2. तेन—हेतौ तृया। As mine is wrong and yours true then do put on these ornaments now. I hold the necessary आदर्श (mirror). धृ + णिच् (भ्वादि or चुरादि) + लृट स्ये। "धारयिष्ये" इति आत्मनेपदम् कथञ्चित् समाधेयम्। For strictly the action does not benefit the agent. For a similar use of Bhasa, compare "वासवदत्तायै कथयिष्ये" in Swapna.

N. B.—Rama here thus as a good husband wants his wife to be rightly decorated—not that he is fickle but he wants Sita to be so. Because she is a prince's wife and a paragon of beauty.

3. निवर्त्य—निर् + वर्ति + ल्यप्। Apparently it seems strange that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक (golden) in contact with Sita's body, Rama did not notice these as वल्कल। He now notices these on close observation and says to Sita to wait (तिष्ठ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि—Nom to भवन्ति or उक्तकर्म of दृश्यन्ते। The plural shows—अवदातिका brought a collection of several pieces and Sita took up some; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose; so जातौ एकवचनम् in वल्कल· elsewhere in किं नु खलु वल्कलं शोभते वा न वा &c. seems best. Sometimes plural as here and in कौतूहलेनावद्धानि वल्कलानि infra, is used with ref. to several pieces of वल्कल। Comp "अवदातिकया आच्छिद्य आनीता वल्कलाः" infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् (i. e. are there sun's rays reflected here).

5. हसितेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि (intensively) before ज्ञातम्।

6. इयं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी; or it was नियमस्पृहा i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे (व्रते) स्पृहा (इच्छा)। सुप् सुपा। Nom. to स्यात् or भवति understood.

अवदातिका—भट्टा किस्सु ष्टु (? खु) सोहदि न (वा) सोहदित्ति कोदुहलेन आवज्झा [भर्तः, किन्नु खलु शोभते न (वा) शोभते इति कौतूहलेन आवद्धानि]।

Avadatıka—My lord, she put on bark to ascertain whether the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इक्ष्वाकूणां वृद्धालङ्कारस्त्वया धार्यते। अस्त्वस्माकं प्रीतिः। आनय।

Rama—Maithili, what is thıs ? You wear bark which is the ornaments of the Iksvaku-race in theır old ages. I also have a liking for thıs. Do bring me (one).

सीता—मा खु मा खु अय्यउत्तो अमङ्गलं भणादु [मा खलु मा खलु आर्यपुत्रोऽमङ्गलं भणतु]।

Sita—Not indeed, not indeed, should my husband utter inauspicious matter.

रामः—मैथिलि, किमर्थं वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिदाहिसेअस्स अय्यउत्तस्स अमङ्गलं विअ मे पडिभादि [उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे प्रतिभाति]।

Sita—To me this appears in-auspicious in the case of my husband who has just now foregone his coronation ceremony.

रामः—

मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः ।
शरीरार्धेन मे पूर्वमाबद्धा हि यदा त्वया ॥ १० ॥

Rama—you must not harbour an evil idea (in your mind) specially in a matter of jest, for this (bark) is already worn by you who are half of my body.

Beng.—অবদাতিকা—স্বামিন্, এটা কি আমার শোভা পায়—এই কৌতূহলে ইনি বল্কল ধারণ করিয়াছেন। রাম—সীতে, একি ! তুমি যে ইক্ষ্বাকুকুলের বৃদ্ধবয়সের অলঙ্কার অর্থাৎ বল্কল ধারণ করিলে ? এতে আমাদেরও প্রীতি আছে। (আমার জন্যও) আন। সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না। রাম—সীতে, কেন বারণ করিতেছ ? সীতা—আমার মনে হয়, আপনি অভিষেক ত্যাগ করায় এটা আপনার পক্ষে অমঙ্গলজনক। রাম—পরিহাসের বিষয়ে তোমার দুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না। কারণ আমার শরীরার্দ্ধভূত তুমি ত ইহা আগেই ধারণ করিলে !

Tika.—'कौतूहलेन' हेतुना सीतया 'आबद्धानि' धृतानि वल्कलानि । 'मैथिलि' सीते, इक्ष्वाकूणां' तद्वंशीयानां 'वृद्धालङ्कारः' वृद्धानाम् अलङ्कारभूतः वल्कलः [वल्कलशब्दः पुं स्यपि बोधाः] त्वया धार्यते [धारि + लटते कर्मणि] । तद्वंशीयानां माद्दशानामपि अस्मिन् 'प्रीतिः' अस्ति । ततः ममार्थमपि 'वल्कलमानय' ॥ रामपक्षे इदममङ्गलमिति मत्वा सीता आह—'उज्झित': परित्यक्तः 'अभिषेकः' यस्य [बहुव्रीहिः] तस्य 'आर्य्यपुत्रस्य' पक्षे 'इदं मे अमङ्गलम् इव प्रतिभाति ।' अनेन आग्रभावि दशरथामङ्गलं सूच्यते, सीतायाः अभिज्ञता च ॥ ततः राम आह—मा इति ।

अन्वयः—विशेषतः परिहासे स्वयं मन्युम् मा उत्पाद्य (मा कुरु)। यदा (यतः) मे शरीरार्धेन (शरीरार्द्धभूतेन) त्वया पूर्वमाबद्धा वल्कलाः हि ।

व्याख्या—'विशेषतः' विशेषेण 'परिहासे' वल्कलधारणरूपपरिहासविषये 'स्वयं,

[अव्ययम् । 'आत्मना' इत्यर्थे] 'मनुः' दुःखं ["मन्युर्दैन्ये क्रतौ क्रुधि"] 'मा उत्पाद्य' उत्पाद्य अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [अलमर्थे माशब्दः अत्र व्यवहृतः । तद्योगे कत्वे: क्त्वाप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा" इति सूत्रेण प्रतिषेधार्थकस्य अलं—खलुशब्दस्य योगे एव क्त्वा—(ल्यप्) प्रत्ययमाह । न तु तदर्थक "मा"-शब्दयोगेपि । अतः अयं अपाणिनीयोपि भासस्य रीतिरेव । तथा च स्वप्ननाटकम् "नेदानीं भवाननर्थं चिन्तयित्वा" । यद्वा—"स्वयम् मनुमुत्पाद्य मा तिष्ठतु" इति एवंविध अन्वयो बोध्यः] ॥ कथमेवं ब्रवीमि चेत् शृणु—'यदा' यतः [एतदर्थं अव्ययमेतत्] मम शरीरार्धेन शरीरार्धभूतेन त्वया ['अर्धो वा एष यदात्मनो पत्नी" इति श्रुतिः] पूर्वमावद्धा धृताः वल्कलाः च [वल्कलशब्दः पुंस्यपि प्रयुज्यते इति प्रागुक्तम्] । 'हि' एव [अवधारणार्थे अव्ययमेतत्] ।

Notes

1. इक्ष्वालंकारः—इक्ष्वस्य अलङ्कारः । Qual. वल्कलः । वल्कलं is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above. The Ikhvakus adopt सन्यास at the last stage of life by entrusting their राज्य to their sons and then adopt वल्कलवास the dress of the sannyasins. Comp 'वार्धके मुनिवृत्तीनाम्" in Rag. I. Construe—इक्ष्वाकूनां इक्ष्वानामलङ्कारः = इक्ष्वाकूनां इक्ष्वालङ्कारः like कुरुस्य राजकुलम् ॥ Hence Rama being of इक्ष्वाकुवंश says "अस्ति अस्माकं प्रीतिः" and wants it saying 'आनय" ।

2. मा खलु &c—सम्भ्रमे: द्विरुक्तिः ।

3. मा उत्पाद्य—क्त्वा or ल्यप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasa. See our

Swapnanataka V. p. 263. Thus मसुग्रम् उत्पाद्य मा = मसुग्रम् उत्पाद्य अलम् (प्रयोजनं नास्ति)। See Tika also.

4. विशेषत:—Prof. Paranjape rightly construes it with the second half of the verse, thus—परिहासे स्वयं मसुग्रमुत्पाद्य मा। यदा (यत:) विशेषत: शरीरार्धेन त्वया पूर्वमाबद्धा: (वल्कला:) ; otherwise it loses force. We may also construe it as परिहासे विशेषत: स्वयं (कृते), मसुग्रमुत्पाद्य मा &c ; or take यदा as यदि and construe—यदा (यदि) मे शरीरार्द्धेन त्वया पूर्वमाबद्धा: वल्कला:, विशेषत: स्वयं (कृते) परिहासे (तदा) मसुग्रमुत्पाद्य मा (अलम्)। यदा may mean यदि, or यत: as in 'यदा बुधै: सर्वगतस्त्वमुच्यसे"—Kumara. "यदा अभिषेककाल: किमिति विस्मान्तचारणानि"—uttara, "पञ्चेषु मदनो यदा किमिति षष्ठ: शर: पातित:" – Swapna.

5. शरीरार्धेन—शरीरस्य अर्धं:, इतत्। तेन। In apposition with त्वया। You are my half being my wife. Comp "प्रेम्णा शरीरार्द्ध-हरं हरस्य"—Kalidasa. And as you have already worn it, so you need not entertain evil if I wear it. See Tika also. Neuter अर्द्ध meaning exact half enters into एकदेशितत् and then it leads by the rule "अर्द्धं नपुंसकम्"। But here exact half is not intended. So we get शरीरार्द्ध and not अर्द्धशरीर।

(नेपथ्ये) हाहा महाराज:—

(In the dressing room) Alas, Alas, the great king.

सीता—अय्यउत्तो किं एदं [आर्यपुत्र, किमेतत्]।

Sita—My husband, what is this ?

राम: (आकर्ण्य)—

नारीणां पुरुषाणाञ्च निर्मर्यादो यदा ध्वनि:।
सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥ ११ ॥

तूर्णं ज्ञायतां शब्द:।

Rama—(listening) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root (i e. Dasaratha) here. Quickly ascertain about this sound or cry.

Beng.—(নেপথ্যে)—হায় হায়, মহারাজ (মূর্চ্ছিত)। সীতা—আর্য্যপুত্র এটা কি হল ? রাম (শুনিয়া)—পুরুষ ও নারীদের উচ্চাতীত ধ্বনি হইতে মনে করিতেছি দৈব আমাদের মূলে (মূলপুরুষ দশরথে) আঘাত হানিয়াছে। সত্বর জান এ কি শব্দ।

Tika.—हा हा महाराज: मूर्च्छित इति वाक्यशेष:॥ तत: सीता आह—आर्यपुत्र॥ अन्वय:—नारीणां पुरुषाणां च यदा ध्वनि: निमर्यादः (मर्यादां सीमामतिक्रान्त: जात:) तदा दैवेन मूले (मूलपुरुषे) ताडितम् इति सुव्यक्तं (सुस्पष्टं) प्रभवामि (अनुमिनोमि)।

व्याख्या—सुगमा। दैवेन मूले ताडितं न तु शाखायां स्कन्धे वा। यत: प्रधाने स्थाने प्रहृते सति मूलिन: (वंशस्य) प्रणाश: स्यात्। इति 'अहं सुव्यक्तं 'यथा तथा सुस्पष्टं 'प्रभवामि' प्रभुत्वसहकारेण अनुमिनोमि। तथापि आह राम:—'तूर्णं'' त्वरितं [त्वरते: क्त प्रत्यय:] यथा स्यात् तथा 'शब्द:' किमात्मक: इति 'ज्ञायतां' युष्माभि:॥

Notes

1. महाराज:—construe—महाराज: मूर्च्छित:।

2. निर्मर्य्यादः—मर्य्यादा is limit. निष्क्रान्त: मर्यादाया: इति निर्मर्यादः प्रादितत्। or निरस्ता मर्यादा अस्य, इति प्रादिगर्भं बहु। Qual. ध्वनि:। As the cry is limitlessly high and it is both of नारी and पुरुष, hence I infer this.

3. मूले—अधिं ७मी। मूलपुरुषे।

4. प्रभवामि—I master over all i. e. My ego which causes my अहङ्कार leads me to this supreme and right discrimination. Then plainly it means—I having egoism infer this.

5. श्रायताम्—the order was evidently given to प्रवद्दालिका or to the Cnetis that were present there. Just at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

(प्रविश्य) काञ्चुकीयः- परित्रायतां परित्रायतां कुमारः ।

(Entering) Chmberlain - Let the Prince save, save.

रामः—आर्य, कः परित्रातव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः !

Cham.—This King Dasaratha (is to be saved).

रामः—महाराज इति । आर्य, ननु वक्तव्यम् एकशरीर-संक्षिप्ता पृथिवी रक्षितव्या इति । अथ कुत उत्पन्नोऽयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved. But whence has this mishap befallen ?

कांचुकीयः—स्वजनात् ।

Cham—from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतीकारः ।

शरीरेऽरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an emeny strikes at our body, but a relative at our heart. To whom will this word "relative (स्वजन)" refer to and thus cause my shame ?

Beng.—(প্রবেশ করিয়া) কঞ্চুকী—কুমার পরিত্রাণ করুণ, পরিত্রাণ করুণ। রাম—আর্য্য, কে রক্ষণীয়। কঞ্চুকী—মহারাজ। রাম—মহারাজ ত্রাতব্য। আর্য্য, তবে বলুন মহারাজরূপে সমাহৃত পৃথিবীই রক্ষিতব্য বটে। আচ্ছা, কোথা হইতে এ প্রমাদ আসিল। কঞ্চুকী—স্বজন হইতে। রাম—স্বজন হইতে। তবে হায়, প্রতিকার নাই। শত্রু শরীরে আঘাত দেয়, কিন্তু স্বজন অন্তর্হৃদয়ে আঘাত হানে। স্বজন-শব্দ কার সম্বন্ধে প্রযুক্ত হইয়া আমার লজ্জার কারণ হইবে?

Tika.—महाराजः परित्रातव्यः रक्षितव्यः इति ब्रूषे चेत् तर्हि हे आर्य्य, 'एकशरीरसंश्रिता' एकशरीरे दशरथरूपे एकस्मिन् एव शरीरे 'संश्रिता' समाहृता तदन्तर्भूतत्वेन स्थिता 'पृथिवी' एव रक्षितव्या 'इति वक्तव्यम्'। यतः महाराजः पृथिवीपालकः अत एवं त्वया वक्तव्यम्। तथापि विशेषं ज्ञातुमिच्छन् आह रामः—'अथ' [प्रश्ने अव्ययम्] 'कुतः' कस्मात जनात 'उत्पन्नः अयं दोषः' प्रमादः। रामः पुनराह—'स्वजनात् उत्पन्नः' इतिचेत् तदा 'प्रतीकारः नास्ति' ["उपसर्गस्य घञि अमनुष्ये बहुलम्" इति घञि दीर्घविकल्पः। 'प्रतिकार' इत्यपि साधु। एवं हारे प्रतिहारः प्रतीहारश्च]।

अन्वयः—अरिः शरीरे प्रहरति, स्वजनः तथा हृदये प्रहरति। स्वजनशब्दः कस्य (सम्बन्धे) मे लज्जाम् उत्पादयिष्यति।

व्याख्या—'अरिः' शत्रुः 'शरीरे प्रहरति किन्तु स्वजनः हृदये प्रहरति' कार्य्येण हृदयवेदनां जनयति। मम कतमः स्वजनः पितरं तदवस्थां प्रापितवान् इति ज्ञातुमिच्छामि इतिभावः॥

Notes

1. एकशरीर &c—qual. पृथिवी। एकं शरीरम्, कर्म्मधा। तत्र संश्रिता (समाहृता)। सुप् सुपा। The whole earth whose maintenance depends on Dasaratha the sovereign King of it, is concentrated and thus dependent on Dasaratha so to say that महाराजः परित्रातव्यः is to say पृथिवी रक्षितव्या। The King being in peril, the whole earth's existence is jeopardised.

2. स्वजनात्—अपादाने पञ्चमी ।

3. नास्ति प्रतीकारः—Because स्वजन cannot be killed or chartised. Their कार्य stings one to the quick and not the body and becomes unbearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविवक्षया षष्ठी । The word स्वजन as the creator of this work makes Rama shameful. He does not want to have such स्वजन । So to know who this स्वजन is, he asks स्वजनशब्दः कस्य सम्बन्धे प्रयुक्तः सन् मे लज्जाम् उत्पादयिष्यति । It is a pity that I (Rama) have such a स्वजन । See Tika also.

काञ्चुकीयः—तत्रभवत्याः कैकेय्याः ।

Chamberlain—From her ladyship Kaikeya (has arisen this fault or दोष) ।

रामः—किमम्बायाः ? तेन हि उदर्केण गुणेनात्र भवितव्यम् ।

Rama—What from mother ? Then in this matter there must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain (or Kanchukin)—How is this (possible) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।
फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥ १२ ॥

Rama—Let it be listened to—That (Kaikeyi) who has a husband like Indra and who is provided with a son in me, cannot have a liking for any possible matter so that she may commit such an evil deed.

काञ्चुकीयः—कुमार, अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम्। तस्या एव खलु वचनाद् भवदभिषेको निवृत्तः।

Cham.—Ho Prince, you need not attribute your own simplicity on the naturally defiled female propensities or motives ; your coronation was indeed stopped at her words.

रामः—आर्य्य, गुणाः खल्वत्र।

Rama—Noble one, there are merits in this.

कांचुकीयः—कथमिव।

Cham —How is that ?

रामः—श्रूयताम्।

वनगमननिवृत्तिः पार्थिवस्यैव ताव-
न्मम पितृपरवत्ता बालभावः स एव।
नवनृपतिविमर्शे नास्ति शङ्का प्रजाना-
मथ च न परिभोगैर्वञ्चिता भ्रातरो मे ॥ १४ ॥

Rama—Be it heard. In the first place there will be a stoppage of going to the forest on the part of the king, secondly my dependence on father and position as a child remain the same, thirdly the subjects will entertain no apprehension with regard to the new King and lastly again my brothers will not be deprived of any royal enjoyments (which they now share equally with me as Princes).

Beng.—কাঞ্চুকীয়—মাননীয়া কৈকেয়ী হইতে (দোষ উৎপন্ন হইয়াছে)। রাম—কি মাতা হইতে। তবে এতে নিশ্চয় কোন ভাবী গুণ আছে। কাঞ্চুকীয়—কেমন করিয়া। রাম—শোন—যার স্বামী

(দশরথ) ইন্দ্রতুল্য এবং যে কৈকেয়ী আমাকর্ত্তৃক পুত্রবতী, তার কোন্ সাধ্য বিষয়ে স্পৃহা থাকিতে পারে যে সে কুকাজ করিবে। কাঞ্চুকীয় —কুমার আপনার সরলতা, স্বভাবদুষ্ট স্ত্রীবুদ্ধিতে আরোপ করিবেন না। তাঁরই কথায় ত আপনার অভিষেক বন্ধ হইল। রাম—আর্য্য, এতেও গুণ আছে। কঞ্চুকী—কেমন করিয়া। রাম—শোন, প্রথমতঃ (আমি রাজা না হওয়ায়) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরাধীনতা ও বালস্বভাব পূর্ব্ববৎ রহিল, প্রজাদের নবনৃপতিবিষয়ে শঙ্কার কারণ থাকিল না এবং ভ্রাতৃগণও যে রাজভোগ আমার সহিত এখন সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—तत्रभवत्याः कैकेय्याः [अपादाने पञ्चमी] उत्पन्न एष दोषः। राम आह—किमस्याया उत्पन्नः दोषः। 'तेन' हेतुना 'अत्र' विषये 'उदर्केण' उत्तर-फलेन 'गुणेन' भवितव्यम्। ततः काञ्चुकीयः कथयति—'कथमिव' तत् वस्तु सम्भवेत्, अस्योत्पादितस्य दोषस्य कथमायतौ गुणः स्यात् इत्यर्थः। अत्र रामः कारणं विश्लेषयति।

अन्वयः—यस्याः (कैकेय्याः) भर्त्ता (दशरथः) इन्द्रसमः [इन्द्रेण समः इति तत्पुरुषः], या च मया (हेतुना) पुत्रवती, तस्याः कस्मिन् फले स्पृहा (स्यात्) येन (हेतुना) सा अकार्य्यं करिष्यति। व्याख्या सुगमा। यस्याः कैकेय्या शक्रपराक्रमो भर्त्ता दशरथः, अहञ्च च पुत्रः, तस्या सर्वमेव साध्यं वस्तु करायत्तम्, अतः कस्मिन्नपि फले तस्याः स्पृहा न स्यात्। ततश्च सा अकार्य्यं नोत्पादयिष्यति। अतः मन्ये किमपि शुभफलं विचिन्त्य तया इदं कृतम्। नात्र तस्याः दोष एव स्यात् ॥ गुणवान् रामः सर्वमात्मवत् पश्यति किन्तु जगत् वस्तुतो न तथा इति दर्शयन् काञ्चुकी ब्रूते—कुमार' हे युवराज राम, 'उपहतासु' स्वभावदुष्टासु 'स्त्रीबुद्धिषु' विषये 'स्वमार्जवम्' सरलता च 'उपनिक्षेप्तुम् अलम्' मा तावत् आरोपय [अलमिति निषेधार्थकमव्ययम्। तद्योगे क्त्वा (ल्यप्) स्यात् न तु तुमुन् प्रत्ययः। तथा च पाणिनिसूत्रम् ' अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा''। तथा च शाकुन्तलम् "अनसूये अलं रुदित्वा"। अतः एतद्योगे तुमुनः प्रयोगः अपाणिनीयः एव, किन्तु भासस्य कवेरियं शैली]। वस्तुतस्तु 'तस्या एव वचनात्' नान्यथा एव 'भवदभिषेको निवृत्तः'

निवारित: इत्यर्थः॥ राम: कथयति—अत्रापि विषये 'गुणा: खलु' भवेयु:। गुणान् पुनश्च राम: स्वयं विवृणोति—वनेति।

अन्वय:। तावत् (आदौ) पार्थिवस्य वनगमननिवृत्ति: (स्यात), मम पितृपरवत्ता बालभाव: च स एव (स्यात्), नवनृपतिविमर्शे प्रजानां शङ्का नास्ति। कथञ्च मे भ्रातर: परिभोगै: न वञ्चिता: (स्यु:)।

व्याख्या। 'तावत्' आदौ [एतदर्थेऽव अव्ययमेतत] 'पार्थिवस्य' पृथिवीपते: महाराजस्य दशरथस्य वनगमननिवृत्ति: वनगमनात् निवृत्ति: (सुप् सुपा) स्यात्, मां राज्येऽभिषिच्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राज्याधिकारे एव स्यात् एवं पितुररण्यगमनरूपापरिहार: स्यात्। मम अभीष्टा 'पितृपरवत्ता' पित्रधीनत्वम् तथा 'बालभाव:' मम युवराजभाव: 'स ए ' स्यात्। द्वावेतौ मम गुणोदयौ भवेताम्। 'नवनृपतिविमर्शे' नवनृपतिविचारे नवनृपति: किम्भूत: स्यात् इति विषये 'प्रजानां शङ्का नास्ति' इति चतुर्थो गुण: स्यात्। 'मे भ्रातर: परिभोगै:' यान् भोगान् तेऽधुना भुञ्जते तै: भोगै: 'वञ्चिता: न स्यु:' मभाभिषेकनिवृत्तौ सर्वमेतत् सम्भवेत्। अत: अभिषेकनिवृत्ति: बहुगुणाय कल्पते। ततश्च न मे माता कैकेयी केवलं दोषयस्ता एव॥

Notes.

1. उदर्केण गुणेन—Here उदर्क (which lit. means the future result) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. शक्रसम: भर्त्ता, मयाच या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me. So she can have no स्पृहा for any साध्य-वस्तु (or साध्यफल), for earth is वीरभोग्या। Thus it is unthinkable that she can commit a vile

deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything to him is thus God's will. This also makes us prepared for राज्यत्याग by Rama in favour of Bharata.

3. अलम् उपनिवेष्टुम्—तुमुन् in connection with निषेधार्थक अलम् is unpaninian; क्त्वा (ल्यप्) is the usual affix in such cases. This is an आर्ष or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण। Thus one emphasises the other.

5. निवृत्तः—नि + वृत + क्त कर्मणि। Is stopped (itself). Nom, त्वदभिषेकः। Or here निवृत्त is अन्तर्भावितण्यर्थ। Thus अभिषेकः निवृत्त = अभिषेकः निवर्त्तितः (निवारितः)।

6. तस्याः वचनात्—हेतौ पञ्चमी। Through her message or word sent to Dasaratha through Manthara (cf. मन्थरया च कर्णेऽभिहितं न चाक्षम राजा)।

7. Remark—Rama here enumerates गुणs in अभिषेकनिवृत्ति by Kaikeyi—(i) First पार्थिव Dasaratha is to be the king as before, so he wont go to forest by giving राज्यभार on me. (ii) My पितृपरवत्ता and बालभाव remain as usual. पर + वतुप् = परवत् having master. i. e. dependent. तस्य भाव इति परवत्ता। पितरि परवत्ता, सुप् सुपा। This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पितृवचनपालन। As already seen Rama does not want responsibility now. (iii) The प्रजा will have no fear for me their new king. नवःनृपतिः, कर्मधा। तस्य विमर्शः (चिन्ता or राज्यचिन्ता),

ध्वनत्। तच्चिन्ता। Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers (मे भ्रातरः) will not be deprived of परिभोग they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all those royal pleasures.

काञ्चुकीयः—अथ च तयानाहूतोपस्थतया भरतोभिषिच्यतां राज्ये इत्युक्तम्। अत्राप्यलोभः।

Cham.—But she came (to the King) unsommoned and said "let Bharata be coronated in the kingdom." Is this want of temptation in the matter ?

रामः—आर्य, भवान् खल्वस्मत्पक्षपातादिव नार्थमवेक्षते। कुतः—

शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते।
तस्या लोभोऽत्र नास्माकं भ्रातृराज्यापहारिणाम्॥ १५॥

Rama—Ho noble one, you indeed do not weigh or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then is it greed on her part, and not on our (my) part who takes away brother's legitimate kingdom.

Beng.—কাঞ্চুকীয়—কিন্তু তারপর কৈকেয়ী অনাহূতভাবে রাজার নিকট যাইয়া "ভরত রাজ্যে অভিষিক্ত হোক্" এই কথা বলিল। এটা কি এবিষয়ে অলোভ ? রাম—আর্য্য, আপনি আমাদের প্রতি পক্ষপাত হেতু বস্তুতত্ত্ব বিচার করিতেছেন না। কি কারণ শুনিবেন।—যদি বিবাহকালে রাজ্য কন্যাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

প্রার্থনা করা হয়, সেটা যদি লোভ হয়, তবে ভ্রাতা ভরতের রাজ্যাপহারক আমাদের বেলায় অলোভ বলা হয় কেন ?

Tika.—न सा कैकेयी भवदभिषेकमेव केवलं निवर्त्तयामास, किन्तु अन्यदपि लोभात् ययाचे—'अनाहूता च सा उपसृता च' ताहृश्या तया' कैकेय्या "भरतः राज्येऽभिषिच्यताम्" इति उक्तम्, दशरथाय कथितम्। 'अत्र' विषये 'अपि अलोभः' कथं स्यात। ततः रामः कथयति—'भवान् खलु' तावत् 'अस्मत्पक्षपातात्' हेतोः 'अर्थं' वस्तुतत्त्व प्रकृतार्थमित्यर्थः 'नावेक्षते' न त्वं सुष्ठु विचारयसि। किन्तु अयथा तस्याः दोषमेव पश्यसि। 'कुतः' हेतोः एवं ब्रवीमि इति चेत्, शृणु—शुल्के इति।

अन्वयः—शुल्के विपणितं राज्यं यदि पुत्रार्थे याच्यते, (तदा) तस्याः लोभः (स्यात्)। किन्तु भ्रातृराज्यापहारिणाम् अस्माकम् न (लोभः स्यात्)।

व्याख्या—'शुल्के' विवाहकाले कन्यार्थे देयविषये 'विपणितं' विशेषेण प्रतिश्रुतं राज्य 'यदि पुत्रार्थे', कन्यायां जनिष्यमाणपुत्रनिमित्तं 'याच्यते' प्रार्थ्यते तदा 'तस्याः' कैकेय्याः 'लोभः' स्यात्, किन्तु 'भ्रातृराज्यापहारिणाम्' भ्रातुःभरतस्य प्राप्यराज्यापहारिणाम् 'अस्माकम्' अत्र न लोभः, स कथं न स्यात्। अपि तु स्यादेव। अतोऽत्र मातुः कैकेय्याः कोपि दोषो नास्ति, किन्तु 'गुणाः खल्वत्र वर्त्तन्ते'।

Notes.

1. अनाहूतोपसृत &c.—आ + ह्वे + क्त स्त्रियाम् कर्मणि = आहूता called. न आहूता अनाहूता, नञ् तत्। उप + सृ + क्त कर्मणि स्त्रियाम् = उपसृता। ततः विशेषणद्वयस्य कर्मधा। तया। Qual. तया (which is अनुक्तकर्त्ता of उक्तम्)।

2. अर्थम्—It means प्रकृतार्थम्। You are not considering seeing in proper perspective the real-fact here and fornothing accuse Kaikeyi.

3. शुल्के—शुल्क is the पण that was given to a bride by a bride groom. This was the custom in ancient times. But the present-day पणप्रथा is the reverse of this. अर्थे ७मी। Dasaratha promised kingdom to Kaikeyi during marrying her, he also promised her two boons for Kaikeyi's service to him

when he was wounded in the fight against सम्बरासुर। That the राज्य was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—"पुरा भ्रातः पिता नः स मातरं ते समुद्वहन्। मातामहे समाश्रौषीद्राज्य-शुल्कमनुत्तमम्। दैवासुरे च संग्रामे जनन्यै तव पार्थिवः संप्रहृष्टो ददौ राजा वरमाराधितः प्रभुः"—said by Rama to his brother Bharata.

3. विपणितम्—वि + पण (व्यवहारे) + क्त कर्मणि = विपणितम् promised as stake. Qual. राज्यम्॥ राज्ञः भावः कर्म वा इति राजन् + यक = राज्यम् kingdom. उक्तकर्म cf याच्यते।

4. पुत्रार्थे—पुत्रस्य अर्थः (प्रयोजनम्), ६तत्। तस्मिन्। विषयाधिकरणे ७मी। Or—अर्थे is an अव्यय meaning निमित्त। पुत्रस्य अर्थे = पुत्रार्थे i. e., पुत्रनिमित्तम् for the sake of son.

5. भ्रातृराज्य &c.—भ्रातुःराज्यम्, ६तत्। तत् अपहरन्ति इति भ्रातृराज्य + अप + हृ + णिनि कर्त्तरि साधुकारिणि। तेषाम्। Qual. अस्माकम्। By father's promise राज्य is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. "न" by काकु (intonation or वचनभङ्गि) gives this meaning here. राज्य is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काञ्चुकीयः—अथ—

Cham.—But then—

रामः—अतःपरं न मातुः परिवादं श्रोतुमिच्छामि। महाराजस्य वृत्तान्तस्तावदभिधीयताम्।

Rama—I don't want to listen to mother's faults anymore. Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानीम्—

शोकादवचनाद्राज्ञा हस्तेनैव विसर्जितः ।
किमप्यभिमतं मन्ये मोहञ्च नृपतिर्गतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतः ।

Rama —What, he fainted down ?

(नेपथ्ये) कथं 'कथं मोहमुपगत' इति ।
यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

(In the dressing room) What ! (you say) "What, he fainted down ?"

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown (at all).

रामः—(आकर्ण्य पुरतो विलोक्य)—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।
येन रुष्टेन पश्यामि शताकीर्णमिवाग्रतः ॥ १२ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—কাঞ্চুকীয়—তারপর... । রাম—এরপর আর মাতৃনিন্দা

শুনিতে চাহি না। মহারাজের বার্ত্তা বল। কাঞ্চুকীয়—তারপর তখন রাজা শোকে বাক্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞাদ্বারা (আপনার নিকটে) বিসৃষ্ট বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অভীষ্ট (বাঞ্ছিত) মোহে মগ্ন হইলেন। রাম—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন ?—"কি তিনি মোহপ্রাপ্ত হইলেন।" যদি রাজার মোহ সহ্য না হয়, তবে (দোষীর প্রতি) ধনু ধারন করুন, দয়া দেখাইবেন না। রাম (শুনিয়া ও সম্মুখে অবলোকন করিয়া)—অক্ষোভ্য ও ধৈর্য্যসাগর লক্ষ্মণকে কে ক্ষোভযুক্ত করিল। যে লক্ষ্মণ রুষ্ট হইলে আমি অগ্রদেশ জনশতদ্বারা আকীর্ণ দেখি।

Tika.—'অথ' অনন্তরম্—ইতি ক্রমেণ কাঞ্চুকীয়ে কৈকেয়ীদোষান্তরমপি কথয়িতুং প্রবৃত্তে সতি রামঃ আহ—'অতঃপরং মাতুঃ পরিবাদং' বিদ্যমানদোষমপি 'শ্রোতুং ন ইচ্ছামি'। 'মহারাজস্য বৃত্তান্তঃ' বার্ত্তা অভিধীয়তাম্ তাবৎ 'কথ্যতাম্ এব' ['তাবৎ' ইত্যেব অবধারণেঽব্যয়ম্]। ততঃ কঞ্চুকী কথয়তি—শোকাদিতি।

অন্বয়ঃ—শোকাৎ অবচনাৎ (হেতোঃ) রাজ্ঞা (অহং) হস্তেনৈব বিসর্জিতঃ। চ নৃপতিঃ কিমপি অভিমতম্ (ইষ্টং) মোহং গতঃ (ইতি) মন্যে। [যদ্বা—নৃপতিঃ মোহং গতঃ। এতচ্চ কিমপি অভিমতং মন্যে]।

ব্যাখ্যা—'শোকাৎ' কৈকেয়ীবাক্যজন্যাৎ দুঃখাৎ হেতোঃ, ততশ্চ শোকাবেগাৎ 'অবচনাৎ' বাক্যরোধাৎ চ হেতোঃ বাক্যং বিনৈব অহং 'রাজ্ঞা' দশরথেন 'হস্তেনৈব হস্তসংজ্ঞয়ৈব 'বিসর্জিতঃ' ত্বৎসমীপে প্রেষিতঃ। ততঃ 'নৃপতিঃ' দশরথস্য দুঃখ ভারমসহমানঃ কিমপি' অবর্ণনীয়ম্ অথ চ অভিমতম্' ইষ্টং, দুঃখসহনাৎ মোহো বরমিতি হেতোঃ অভিমতং 'মোহং গতঃ' প্রায়ঃ ইতি 'মন্যে' জানামি। যদ্বা—'নৃপতিঃ মোহং গতঃ'। এতৎ বস্তু 'কিমপি' অনির্বচনীয়মপি' অভিমতং' নৃপতেঃ ইষ্টং 'মন্যে' তর্কয়ামি। মোহাবস্থায়াং শোকদুঃখবেদনাভাবাৎ। ততঃ রামোঽবদৎ—'কথং' [অত্র আশ্চর্য্যে প্রশ্নে বা অব্যয়মেতৎ] কিম্। নৃপতিঃ 'মোহমুপগতঃ' প্রায়ঃ। রাজা মোহং গতঃ ? ইতি আশ্চর্য্যমতঃ অসহ্যঞ্চ এতৎ। 'নেপথ্যে' বেশরচনাস্থানে লক্ষ্মণস্য ততঃ রামবাক্যমুচ্চার্য্য

कथयति—कथं "कथं मोहमुपगतः" इति ब्रवीषि चेत्, तथा एतत् असह्यं मन्यसे चेत्, मोहम् असह्यं सम्प्रधार्य आह—'यदि राज्ञः' दशरथस्य 'मोहं न सहसे' ततः अस्य प्रतीकारञ्च इच्छसि दीपिनं दण्डय, ततः 'धनुः स्पृश' धारय। 'दया मा कार्या' दोषयुक्ते स्वजनेपि दया न कर्त्तव्या। अनन्तरं रामः एतत् वचनम् 'आकर्ण्य' श्रुत्वा 'पुरतः' अग्रभागे ['पुरतः' इति अव्युत्पन्नमव्ययमेतत्। न तु पूर्वशब्दात् अतसुच् प्रत्ययेन निष्पन्नम्—इति दीक्षितकृतायां मनोरमायां स्पष्टमेतत्] 'विलोक्य' दृष्ट्वा आह—अक्षोभ्य इति।

अन्वयः—केन अक्षोभ्यः (क्षोभयितुमसाध्यः) धैर्यसागरः लक्ष्मणः क्षोभितः (क्षोभं प्रापितः)। रुष्टेन (कुपितेन) येन (हेतुना) अग्रतः (अग्रदेशं) शताकीर्णमिव (जनशतपरिव्याप्तमिव) पश्यामि। एकोपि महायोद्धासौ रोषवशतया आन्दोलनात् अग्रस्थानं जनशताकीर्णमिति मतिं जनयतीति भावः। अन्यत् स्पष्टम्। सर्वत्रानुष्टुप् छन्दः॥

Notes

1. अथ – An अव्यय meaning अनन्तरम्। Kanchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stop him saying—अतःपरं मातुः परिवादं श्रोतुं न इच्छामि। Here mark Rama's high nobilily of mind. परिवाद and परीवाद (परि+वद+घञ्) are correct by the rule "उपसर्गस्य घञि अमनुष्ये बहुलम्"। The word परिवाद is singnificant. It includes पितृ-मातृदोष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महाराज till then.

2 शोकात्, अवचनात्—हेतौ ५मी। Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तसंज्ञा। हस्तेन has thus करणे ३या।

3. विसर्जितः—वि + सृज + णिच् + क्त कर्मणि। विसृष्टः also means the same, comp "विसृष्टपार्श्वानुचरस्य तस्य"। उक्तकर्म here is "अहम्" understood.

4 किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp "काप्यभिख्या तयोरासीत्" and "किमपि किमपि मन्दं मन्दमासत्तियोगात्" "किमपि किमपि बहु प्रलपितवान्"। See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean 'केन प्रकारेण" i. e. how. This is wrong here. For Kanchukin says that due to शोक he fell down unconscious शोकात् नृपतिः मोहं गतः]। Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अव्यय to mean आश्चर्य i. e. what (!) Comp "कथमुपरतः" and "कथमुज्जयिनीनाम्"—in Swapnanataka V. King's मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or—it is an अव्यय dencting प्रश्न i. e. in the sense of किम् (with surprise behind it), comp "कथं नु करोयमामुक्तविवाह-कौतुकः"—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startingly "कथम् ! (त्वं) कथं (राजा) मोहमुपगतः इति ब्रवीषि "i. e. what ! "you say he is fainted down" ; first कथम् is an अव्यय meaning what, and the rest is repetition of Rama's word "कथं मोहमुपगतः"। If this is intolerable to you then take up arm to punish the guilty one in this matter (cp "यदि न सहसे राज्ञो मोहं धनुः स्पृश")। Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.

6. अक्षोभ्यः—क्षोभयितुमयोग्य इति क्षुभ+णिच्+यत्=क्षोभ्यः to be agitated. न तथा, नञ्तत्। qual. लक्ष्मणः। He is not only अक्षोभ्य like a sea, but himself धैर्यसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. दृष्टेन—This is equivalent to क्षुब्धेन। qual. येन। See Tika.

8. अग्रतः—अग्र+अम् (२या)+तसि=अग्रतः i. e. अग्रस्थानम्। Here तसि comes in place of द्वितीया, compare the varttika "आद्यादिभ्य उपसंख्यानम्" and it is an आकृतिगण। अव्यय—but obj. of पश्यामि॥ शताकीर्णम्—आ+कॄ+क्त=आकीर्ण scattered, crowded. शतेन (जनेन) आकीर्णम्। Pred to अग्रतः। Construe—अग्रतः (अग्रस्थाने) शताकीर्णमिव पश्यामि। Or construe—येन दृष्टेन अग्रतः (अग्रभागे) [वर्त्तमानः, स्थाने] शताकीर्णमिव मन्ये। This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योद्धा appears as many at a time due to his quick movements and change of places. Compare 'एकोदाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाजौ तावांश्च ददृशे स तैः"—Raghu, and also Kirata XIV sl. 58, where गणs see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight out hundreds of fighters.

(ततः प्रविशति धनुर्बाणपाणिर्लक्ष्मणः)

लक्ष्मणः (सक्रोधम्) कथं 'कथं मोहमुपगत इति'।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

स्वजननिभृतः सर्वोऽप्येवं मृदुः परिभूयते।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो
युवतिरहितं लोकं कर्त्तुं यतश्छलिता वयम् ॥ १८ ॥

(Then enter Lakshmana with bow and arrow in hand)

Lakshmana (with warth)—what, (you say) "what he has fainted down !" If you cant tolerate King Dasarath's swoon, then have recourse to bow (for remedy) and don't stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng.—(তারপর ধনু ও বাণ হস্তে লক্ষ্মণের প্রবেশ) লক্ষ্মণ (সক্রোধে)—কি "কি রাজা মোহগ্রস্ত হইয়াছেন" এই কথা বলিতেছেন ? যদি রাজার মোহ অসহ্য হইয়া থাকে, তবে প্রতীকারের জন্য ধনু ধারণ করুণ, দয়াপ্রকাশ করিবেন না। নিজজনে ক্ষমাযুক্ত সকললোকই এই ভাবে পরাভূত হইয়া থাকে। যদি এটা আপনার রুচিকর না হয় তবে আমাকেই ছাড়িয়া দিন, আমি জগৎকে যুবতিরহিত করিতে সঙ্কল্প করিয়াছি, কারণ আমরা যুবতি কর্ত্তৃক ছলিত হইয়াছি।

Tika.—'लक्ष्मणः सक्रोधम्' क्रोधेन सह वर्त्तमानं तत् यथा तथा आह—'कथम्, "कथं मोहमुपगतः राजा" इति त्वं वदसि। यदि एवं वदसि चेत् तदा—

अन्वयः—यदि राज्ञः मोहं न सहसे (तदा) धनुः स्पृश, दया मा कार्य्या ; स्वजननिभृतः मृदुः सर्वोऽपि एवं परिभूयते। अथ (एतत्) न (ते) रुचितं, (तदा) त्वं मां मुञ्च। अहं लोकं युवतिरहितं कर्त्तुं कृतनिश्चयः (भवामि), यतः वयं (युवत्या कैकेय्या) छलिताः।

व्याख्या—'यदि राज्ञः' दशरथस्य 'मोहं न सहसे' त्वं असहिष्यथाः, तदा तत्-

प्रतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनमत्र दण्डय। दया च माकार्षीं न विधातव्या। दयाप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, चमी इत्यर्थः, स्वजने दयापरवशः तथा 'मृदुः' अतीच्छाः 'सर्वः अपि' जनः 'अनेन प्रकारेण राज्यनाशादिक्रमेण 'परिभूयते' प्रपीड्यते अन्यैः लोकैः इति शेषः। 'अथ' पचान्तरे 'एतत् वस्तु' तुभ्यं 'न रुचितम्' न अभिलषितं चेत् तदा 'त्वं मां सुचं' यथेच्छं कर्तुं धनुर्धारयितुञ्च अनुजानीहि। अनुज्ञाते किं करिष्यामि इति पृच्छसि चेत् तदा शृणु—'अहं लोकं युवतिरहितं कर्तुं कृतनिश्चयः भवामि। कुत एतावान् तव सङ्कल्पः इत्यवाह—'यतः' यस्मात् हेतोः वयं युवत्या कैकेय्या एव 'छलिताः' स्वाधिकारात् वञ्चिताः। ततः अपराधिनीं युवतिजातिं निर्मूलयामि इति भावः। [हरिणीहत्तम्। लक्षणं यथा—'न समरसला गः षड्वेदैहयैर्हरिणीमता"]॥

Notes

1. धनुर्बाणपाणिः—qual. लक्ष्मणः। धनुश्च बाणश्च, धनुर्बाणम् or धनुर्बाणौ (with द्वन्द्वविवक्षा); समाहार comes by "जातिरप्राणिनाम्", or इतरेतरद्वन्द्व। तत् पाणौ यस्य, बहु। By the rule 'सप्तमीविशेषणे बहुव्रीहौ" such व्यधिकरणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त word in a बहुव्रीहि is to be placed first. But here the सप्तम्यन्त word पाणि does not lead. This is due to the varttika "प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ"।

2. कथम् &c—See ante.

3. मा दया—मा is a negative particle. Construe—दया मा कार्षीः। For uniformity of प्रक्रम, मा दयाम् would have been better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. thus punish the guilty in the matter.

5. स्वजननिभृतः—lit. निभृत means 'concealed' "let at ease"

etc ; thence here it means silent or forgiving ; स्वजने निभृतः (निस्तब्धः or क्षमी) सुपसुपा । Not only such, but मृदुः (lenient person) too. qual सर्वः । Such lenient and स्वजनक्षमी person is over-powered by others ; परि + भू + लटते कर्मणि = परिभूयते is defeated. An overlenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुर्हि राजा सततं लङ्घ्यो भवति सर्वशः "Mahabbharata "मृदुर्हि परिभूयते"—Ramayana "तेजः क्षमा च नैकान्तं कालज्ञस्य महीपतेः"—Magha etc.

6. रुचित—रुच + क्त कर्मणि । Is agreeable. Construe—एतत् ते न रुचितं यदि &c.

7. मां मुञ्च—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निस् + चि + अप् भावे = निश्चयः determination. कृतः निश्चयः येन, बहु । Comp. 'तस्मादुत्तिष्ठ युद्धाय कृतनिश्चयः"—Gita. I am determinated to make the लोक as युवतिरहित ।

9. युवतिरहितम्—युवति is fem. of the base युवन् by the Panini rule "युनस्तिः" । And युवती ending in दीर्घ is from यु + शतृ + ङीप् स्त्रियाम् । युवत्या रहितम् । इतत् । Pred to लोकम् । As this calamity is due to the young lady Khikeyi so Lakshmana furiously determines to make the world free of युवति ।

10. Remark.—लक्ष्मण is intolerant of अन्याय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful un-desirable incident ; comp "आर्यपुत्र, रोदितव्ये काले सौमित्रिणा धनुः गृहीतम्" ।

सीता—अय्यउत्त, रोदिदव्वे काले सोमित्तिणा धणू गहीदं । अपुव्वो खु से आआसो [अर्यपुत्र, रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम् । अपूर्वः खलु अस्यायासः] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping ; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ये भुवि शोच्यासने नृपे ।
इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, "what is this ?" When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy) ; is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्राज्यभ्रंशो भवत उद्योगं जनयति । आः अपण्डितः खलु भवान्—

भरतो वा भवेद्राजा वयं वा ननु तत् समम् ।
यदि तेऽस्ति धनुःश्लाघा स राजा परिपाल्यताम् ॥२०॥

Rama—Ho Sumitra's son, our loss of kingdom urges you to action. Ha ! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate

of your skill in archery then let that King (Bharata) be protected (or-safeguarded).

लक्ष्मणः—न शक्नोमि रोषं धारयितुम्। भवतु भवतु। गच्छामस्तावत्। (प्रस्थितः)।

Lak.—I cant check my anger. However I will go away. (He just begins to go out).

रामः—(आत्मगतम्?)

त्रैलोक्यं दग्धुकामेव ललाटपुटसंस्थिता।
भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता॥ २१॥

(प्रकाशम्) सुमित्रामातः, इतस्तावत्।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the three worlds. Ho Sumitra's son, do come here.

लक्ष्मणः (प्रत्यावृत्य)—आर्य्य अयमस्मि।

Lak.—(turning back) Noble one, here am I (come).

Beng. সীতা—আর্য্যপুত্র রোদনযোগ্যকালে সুমিত্রাপুত্র লক্ষ্মণ ধনুধারণ করিয়াছে। এর উদ্যোগ অপূর্ব বটে। রাম—সুমিত্রাপুত্র, একি! লক্ষ্মণ—কি কি "একি" বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত হইলে এবং রাজা দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও প্রতিকারের প্রতি উদ্যোগাভাব, এটা কি ক্ষমা অথবা মনুষ্যত্বহীনতা। রাম—সুমিত্রাপুত্র, আমাদের রাজ্যনাশ তোমার উদ্যোগ উৎপাদন করিতেছে। আঃ, তুমি বিবেকহীন—ভরত বা আমি যেই রাজা হই—দুই সমান, যদি তোমার ধনুরহঙ্কার হইয়া থাকে তবে নূতনরাজা ভরত

রক্ষিত হোক্। লক্ষ্মণ—রাগ সাম্‌লাইতে পারি না। আচ্ছা, বেশ, আমি তবে যাই (সবেমাত্র প্রস্থান)। রাম—নিয়তিতুল্য অব্যর্থ লক্ষ্মণের এই ভ্রুকুটি তার ললাটে আবির্ভূত হইয়া পৃথিবী দগ্ধ করিতে চাহিতেছে। সুমিত্রাপুত্র, এখানে আইস। লক্ষ্মণ—আর্য্য, এই আমি আসিয়াছি।

Tika.—महाराजस्य मोहप्राप्तौ, आर्य्यपुत्रस्य राज्यनाशाच्च 'रोदितव्ये काले' रोदनयोग्ये मुहूर्त्ते 'सौमित्रिणा' सुमित्रापुत्रेण लक्ष्मणेन [बाह्वादित्वात् सुमित्राशब्दात् इञ्] प्रतिकाराय "धनुर्गृहीतम्"। अस्य आयासः' उद्योगः 'अपूर्व एव' अदृष्टपूर्वः ॥ कथं कथम् [आवेगे सम्भ्रमे वा द्विरुक्तिः] वदसि "किमिदं नाम" इति। एवंविधं भाषणमयुक्तम् तत्कारणं शृणु ॥

अन्वयः—क्रमप्राप्ते राज्ये हृते (सति) भुवि नृपे शोच्यासने (सति) इदानीमपि (प्रतीकारे) सन्देहः (अनध्यवसायः दोलायमानचित्तत्वम्)। किम् एषा क्षमा (उत) निर्मनस्विता (मनुष्यत्वहीनता भवति)।

व्याख्या—'क्रमप्राप्ते' पितृपितामहक्रमेण 'प्राप्ते' न्यायतः लब्धे राज्ये' तव स्वभागभूते राज्ये इत्यर्थः 'हृते सति बलात् अन्यायतः आहृते सति, एवं कष्टेन 'नृपे' दशरथे मोहग्रस्ते च सति इत्यर्थः इदानीमपि' एतदवस्थायामपि ते 'सन्देहः' प्रतीकारे अनध्यवसायः, स च अनध्यवसायः, तव "सुमित्रामातः किमिदम्" इति वचनेन सूचितः। एषोऽनध्यवसायः किं 'क्षमा' दया स्यात् उत 'निर्मनस्विता' मनुष्यत्वहीनता वा स्यात् इति न सम्यग् जानामि। ततः राम आह—हे सुमित्रामातः अस्मद्राज्यभ्रंशः' मद्राज्यनाशः भवतः 'उद्योगं" समुद्योगं 'जनयति' उत्पादयति। किन्त्वत्र 'भवान् अपण्डित एव' विचारमूढः प्रतिभासि मे ['आः' इति कोप अव्ययम्]।

अन्वयः—भरतः वा भवेत् राजा वयं (अहम्) वा राजा (भवेयम)—ननु तत् समम् (स्यात्)। (किन्तु) यदि ते धनुःश्लाघा अस्ति (धनुर्विषये अहङ्कारो विद्यते) (तदा स्व राजा (नवीनो राजा भरतः) परिपाल्यताम् (त्वया रक्ष्यताम्)।

ततो लक्ष्मणः कथयति—'अहं" रोष" क्रोधं 'धारयितुं' नियन्तुम् 'न शक्नोमि'।

अत: 'गच्छाम: तावत् गमिष्यामश्च ["अस्मदोद्वयोश्च" इति सूत्रेण एकार्थे बहुवचनम्]।
["भवतु" इति अवाद्यमेतदव। आवेगे क्लिवम्]॥

ततो रामो ब्रूते – अन्वयः। ललाटपुटसंस्थिता एषा लक्ष्मणस्य भ्रुकुटिः, व्यवस्थिता नियती इव, त्रैलोक्यं दग्धुकामा इव (भाति)।

व्याख्या—'ललाटपुटसंस्थिता' ललाटप्रदेशोदिता 'एषा' पुरो दृश्यमाना ["समीपतरवर्त्ति चैतदोरूपम्" इति वचनात्] 'लक्ष्मणस्य भ्रुकुटिः' एतत् भ्रुकुटिधारणम् 'व्यवस्थिता' नियता अवश्यम्भावी इत्यर्थः (नियती इव) नियतिरिव विधिरिव 'त्रैलोक्यं दग्धुकामा इव' दहनोद्यता एव। यथा विधिः उद्दिष्टं प्रति अवश्यमेव गच्छति तथा अस्य एष भ्रुवल्योपि दहने अवश्यं प्रवृत्तः इति भावः। अनन्तरं लक्ष्मणं क्रोधात् वारयितुमाह—'सुमित्रामातः, इतः तावत्' आगम्यताम् त्वया।

लक्ष्मणआह—'आर्य्य अयमस्मि' आगतो भवामि।

Notes

I. रोदितव्ये—रुद + तव्य कर्मणि = रोदितव्य fit to be lamented on. Prof. Shastri makes तव्य here as अधिकरणे बाहुलकात्। But this is unnecessary here. तस्मिन्। Qual. काले। Now Dasaratha fainted down and yourself (Rama) has lost his legitimate राज्य। So the time was fit for lamentation and it was a sorrowful incident that even then Lak. takes up bow for remedy. This is unparallelled nodoubt.

2. सुमित्रामातः—सुमित्रा माता यस्य, बहु। तत् सम्बुद्धौ। Here want of कप् (समासान्त in बहुव्रीहि) is rather irregular ; acc. to panini कप् here is to come by the rule "नद्यृतश्च"—and मातृ ends in ऋ। But most commentators including Mm. Shastri think this कप् optional afte the base मातृ। They argue thus—'मातज्मातृकमातृषु वा' इति वार्त्तिके बहुव्रीहौ ध्यङः सम्प्रसारणविकल्पविधायके मातृकमातृशब्दयोर्निर्देशात् कपो वैकल्पिकत्वं बोध्यम्", and this much. Acc. to commen-

tators of मुग्धबोधव्याकरण however when स्तुति is implied मातृ should not become मातृक in बहुव्रीहि (see Act. II. infra) and then such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्" in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा। So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit : away with it.

3. कथं कथम् &c.—see Tika and ante, under "कथं मोहमप-गत:" &c.

4. क्रमप्राप्ते—क्रमेण प्राप्तम्, इतत् । तस्मिन् । qual. राज्ये। The राज्य was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstnding Dasaratha's प्रतिश्रुति for it to कैकेयी। This is Lak's view ; not only is this snatched (हृत), but नृप is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामात: किमिदम्" ? This क्षमा will show want of manliness on us. Comp "भवादृशाश्चेदधिकुर्वते रतिं हन्तहता मनस्विता" —Bharavi.

5. शोच्यासने—शुच + ण्यत् आवश्यके = शोच्यम् pitiable. Here कुत्व in शोच्य when ण्यत् follows, is barred by the rule "ण्य आवश्यके"। शोच्यम् आसनम् (अवस्थानं) यस्य, बहु। Pred to नृपे (which has भावे ७मी)।

6. सन्देह:—सम् + दिह + घञ्। Here it means indecision as to action i. e. अनध्यवसाय:। This अनध्यवसाय: proves either क्षमा or निर्मनस्विता here. प्रशस्तं मन: अस्य इति मनस् + विनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वी, प्रादितत्। तस्य भाव इति निर्मनस्विन् + तल् = निर्मनस्विता want of manliness. See Tika.

7. अस्माद्राज्यभ्रंशः—अस्माकं राज्यम्। तस्य भ्रंशः (नाशः)। ६तत्। Nom to जनयति। Rama sees that Lak. feels his राज्यनाश as his own; so for singular as मद्राज्य he says अस्मद्राज्य here. Comp 'वयं वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मदो द्वयोश्च"। When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितिक्षा or क्षमा is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपण्डितः खलु।" His अपाण्डित्य lies in not taking this as equally.

8. धनुःश्लाघा—धानुषि or धनुषः श्लाघा। Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेगो ह्रिलम्। I cant control myself hence I will retire hence, and thus no unpleasantness will arise here,

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "वत्मिवामातः इतः तावत् (आगम्यताम् त्वया)"। That is—the क्त here is in आदिकर्मणि। Also compare 'चचाल वाला स्तनभिन्नवल्कला तदा द्रुपराजकीतनसमाललक्ष्व"— Kalidasa.

11. त्रैलोक्यम्—त्रयाणां लोकानां समाहारः त्रिलोकी समाहारद्विगुः। ततः चातुर्वर्ण्यादित्वात् स्वार्थेष्यञ्। Obj. of दग्धुम् in दग्धकामा॥ दग्धुम् कामो यस्याः, बहु with मलोप by the maxim "तुङ्काममनसोरपि"। See also under वक्तुकामा in sak and ante. qual. भ्रुकुटिः॥ ललाटस्य पुटम् (पात्रम् or

स्थानम्), or प्रशस्तः ललाटः इति ललाटपुटः नित्यतत्। तत्र संस्थिता, सुप्सुपा &
qual. भ्रुकुटि.। also भ्रूकुंट।

12. नियतीव—नियती + इव। Like fate. As fate is व्यवस्थिता i. e. fixed and predestined in her course as Bhasa and others say (cp. "उद्दामिबकिशोरी नियतिः खलु प्रतीष्टं गच्छति" and "सर्वकृषा भगवती भवितव्यतैव" &c.). so Lak's भ्रुकुंट seems to be preordained to consume त्रिलोकी। The base नियति is like मति, so the proper form here should be नियतिरिव। But नियतीव instead is a शिष्टप्रयोग or आर्षप्रयोग; or take नियति as क्तिजन्त and then add ङीष (बह्वादित्वात्) by the गणसूत्र "कृदिकारादक्तिनः"। But this a far-fetched defence. The reading विद्यतीव here does not give good sense.

13. Remark – Here also in "लक्ष्मणः—आर्य । अयमस्मि" The stage—direction is faulty; after the stage-direction "प्रस्थितः" before, here there should be some such word as प्रत्यावृत्य in Lak's speech. So we suggest this emendation here.

N. B.—We also suggest "आत्मगतम्" in Rama's speech before "त्रैलोक्यं दग्धुकामेव" (sl. 21) and "प्रकाशम्" before "सुमित्रामातः इतस्त. वत्" there for propriety.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम्। उच्यतामिदानीम्—

तातं धनुर्नमयि सत्यमवेक्षमाणे
मुञ्चानि मातरि शरं स्वधनं हरन्त्याम्।
दोषेषु बाह्यमनुजं भरतं हनानि
किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this (or thus) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth (of kingdom), or should I kill my younger brother Bharata who is quite free of any guilt ; and among these three sins which is agreeable to you, the enraged one.

Beng.—রাম—তোমার চিত্তস্থিরতা সম্পাদনের জন্য আমি একথা বলিয়াছি। এখন তুমিই বল দেখি—সত্যপালনে রত পিতার প্রতি কি করিয়া ধনুরাকর্ষণ করি, নিজধন গ্রহণরতা মাতার প্রতিই বা কি করিয়া শরত্যাগ করি, অথবা দোষের বহিভূত অর্থাৎ নির্দোষ কনিষ্ঠ ভ্রাতা ভরতকে কি করিয়া হত্যা করি; এই তিন পাপকার্য্যের মধ্যে ক্রুদ্ধ তোমার নিকটই বা কোন্‌টা রুচিকর বল ?

Tika.—'भवतः स्थैर्यम्' चित्तस्थिरतां रोषाभावम् इत्यर्थः, 'उत्पादयता' जनयता "मया एवम्' "अपण्डितः खलु भवान्" इत्यादिरूपं वा इत्यादिप्रकारेण 'अभिहितम्' कथितम्। त्वया एव तावत 'इदानीम् उच्यताम्' कथ्यताम्—

अन्वयः—सत्यमवेक्षमाणे ताते (अहं कथं) धनुः नमयि (नमये इत्यर्थः) स्वधनं हरन्त्याम् मातरि (वा कथं) शरं मुञ्चानि, दोषेषु बाह्यम् अनुजं भरतं (वा कथं) हनानि ? त्रिषु (एषु) पातकेषु रोषणाय (क्रुद्धाय तुभ्यं) किं रुचिरम् (स्यात्) ?

व्याख्या—'सत्यमवेक्षमाणे' कैकेय्यै प्रतिश्रुतराज्यप्रदानरूपं सत्यं पालयमाने 'ताते' पितरि दशरथे 'अहं धनुः' कथं 'नमयि' नमये योजये इत्यर्थः ["नमयि" इति आर्षप्रयोगः, "नमये" इति साधुः। अर्हे विधौवा लोट्]। ततः धनुःप्रहारो नास्त्येव इत्यर्थः ; 'स्वधनं' निजप्राप्यभागरूपं राज्यधनं 'हरन्त्याम् मातरि' कथं 'शरं मुञ्चानि' पातयानि, मातापि शराघातानर्हा एव इत्यर्थः। तथा 'दोषेषु बाह्यं' दोषशून्यम् 'अनुजं भरतं' कनिष्ठं तदाख्यं भ्रातरं कथं 'हनानि' वधेन योजयानि, सोपि वधानर्ह एव। एषु 'त्रिषु पातकेषु' पापेषुमध्ये 'रोषणाय' 'क्रुद्धाय तुभ्यं किं' पातकं

'रुचिरम्' अभिमतं तत् त्वया एव इदानीम् उच्यताम्। यदि किमपि न रुचिरं तदा धनुः परित्यज्य शान्तोभव। इति कौशलेन धैर्यमापादितो लक्ष्मणो रामेण। वसन्त-तिलकं वृत्तम्॥

Notes

1. उत्पादयता—उद्+पद्+णिच्+शतृ। Qual, मया understood. I want your चित्तस्थैर्य, so I said to you "आः अपण्डितः खलु भवान्" &c. But don't mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama's speech 'सुमित्रामातः... अपण्डितः खलुभवान्" &c. ante.

2. सत्यम् अवेक्षमाणे—अव+ईक्ष+शानचकर्तरि=अवेक्षमाण observing. Qual. ताते which like मातरि has अधिंक्ष्मौ।

3. नमयि—नम+णिच्+लोट इ। अर्हे or विधौ लोट। Nom. अहम understood. The sense is—How can I bend my bow on father (ताते कथं नमयि) and he is observing सत्य। But in लोट, इ changes to ऐ, so the proper form here should be नमयै। नम+णिच् is to take आत्मनेपद by "णिचश्च" for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an आर्षप्रयोग। Pt. Shastri however construes here—मयि (विषये) ताते सत्यमवेक्षमाणे सति धनुः न (स्यात्)। But as everywhere लोट is used (e.g. सुखानि, हनानि), so for propriety the 1st line should have a verb in लोट। And as Bhasa uses anomalous आर्षप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N.B.—We may also construe here as—मयि सत्यमवेक्षमाणे (सति) ताते धनुः न स्यात्। That is—'if I myself volunteer to observe

truth to safeguard my father against his promise of राज्य to कैकेयी, then धनुः should not go on father". From your (Lak's point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अधर्म and myself keep his सत्य, then धनुः should not fall on father. In this construction सत्यमवेत्यनाथे qualifies मयि (which has भावे ७मी)। This is a simple construction and meet Lak's point of view no doubt; but for propriety's sake we have preferred the reading ममयि here.

3. सुखानि, इनानि—Both take लोट आनि। अर्हे or विधौ लोट, as before. Se Tika also.

4. स्वधनम् हरन्त्याम्—Though राज्य is not कैकेयी's स्वधन he being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः भव नास्माकं भ्रातृराज्यापहारिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती। So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैकेयी, which he avoids all along; rather he justifies her action as legitimate. हृ+शतृ+ङीप्=हरन्ती। तस्याम्। Qual. मातरि।

5. बाह्यम्—बहिर्भवं इति बहिस्+यञ or ष्यञ (acc. to Kasika)= बाह्यः outside. तम्। Qual. भरतम्। He is not only दोषबाह्य। But अनुज as well, so वधानर्ह।

6. रोषणाय—रुष+युच कर्तरि=रोषणः one enraged. Qual. तुभ्यम् understood. सम्प्रदाने ४र्थी। See Tika.

लक्ष्मणः (सबाष्पम्)—हा धिक्! अस्मान् अविज्ञायोपाल-भसे—

यत्कृते महति क्लेशे राज्ये मे न मनोरथः ।
वर्षाणि किल वस्तव्यं चतुर्दश वने त्वया ॥२३॥

रामः—अत्र मोहमुपगतस्तत्रभवान् ? हन्त निवेदितमप्रभुत्वम् । (सीतामवलोक्य) मैथिलि—

मङ्गलार्थेऽनया दत्तान् वल्कलांस्तावदानय ।
करोम्यन्यैर्नृपैर्धर्मं नैवाप्तं नोपपादितम् ॥२४॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact ? Ha ! he has given proof of his want of control (over himself).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this (Avadatika), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষ্মণ (বাষ্পসহকারে)—হায় ধিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্লেশ বিধানকরায় আমার রাজ্যে স্পৃহা নাই। রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন ? হায়, তিনি সংযমাভাব প্রকাশ করিলেন। (সীতাকে বিলোকন করিয়া) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বল্কল আনয়ন কর। আমি অন্য নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম্ম সাধন করিব।

Tika.—लक्षणः सबाष्पम् [बाष्पेन अश्रुवर्त्तमानम्, तत् यथा तथा—तुल्ययोगे बहुव्रीहिः] आह—"हा धिक्" अस्मान् धिक्। धिग्वचनस्य कारणमाह—'अस्मान् अविज्ञाय' तत्त्वतः अज्ञात्वा एव "उपालभसे" तिरस्करोषि त्वम्। तत्र कारणमुपक्षिपति यदिति—

अन्वयः—यत् (यतः) चतुर्दश वर्षाणि त्वया वने वस्तव्यं किल इति महति केशे (कैकेय्या) कृते (विहिते सति) मे राज्ये मनोरथः (स्पृहा) न स्यात्।

व्याख्या—'यत्' यतः [एतदर्थे अव्ययमेतत्] 'चतुर्दशवर्षाणि व्याप्य ["कालाध्वनोरत्यन्तसंयोगे" इति व्याप्यर्थे २या] त्वया वने वस्तव्यम् [वसेः भावे तव्यः। वास्तव्यमिति तु कर्त्तरि तव्यत्] स्थातव्यं किल [ऐतिह्ये अव्ययमेतत्] इति एवं प्रकारे 'महति केशे' कठोरे दण्डे 'कृते' कैकेय्या विहिते सति 'मे राज्ये मनोरथः' स्पृहा न स्यात् भवितु न सम्भवेत् ["स्यात्" इति सम्भावनायां लिङ्]। अतोऽहं ब्रवीमि अज्ञात्वा एव भवान मां उपालभते। नेषा मे स्वार्था प्रवृत्तिः किन्तु अन्यायविरोधी एव न उद्योगः। ततः रामः कथयति—'अत्र' विषये 'तत्रभवान्' मान्यो मे पिता 'मोहमुपगतः' प्राप्तः। 'हन्त' [कष्टे अव्ययमेतत्] भोः कष्टम् 'अप्रभुत्वम्' मनःसंयमाभावः मे पिता 'निवेदितम्' मोहगमनेन प्रकटितम्। सीतां विलोक्याह—हे मैथिलि, अनया दत्तान् वल्कलान मङ्गलार्थे (प्राप्ते सति) आनय तावत्। अहम् अन्यैः नृपैः न एव अवाप्तं, न (च) उपपादितम् धर्मं करोमि।

व्याख्या—'अनया' भवदातिकया दत्तान् वल्कलान् तुभ्यं प्रदत्तान् वल्कलान् 'मङ्गलार्थे' पितृसत्यपालनरूपमङ्गलव्यापारे प्राप्ते सति आनय तावत् ['तावत्' इत्यत्र अवधारणे अव्ययम्]। तेन किं ते स्यात् इति चेत् शृणु—'अन्यैः नृपैः' इतिपूर्व्वं बाल्ये न एव 'अवाप्तम्' अधिगतम् न च 'उपपादितम्' आचरितं 'धर्मं करोमि' साधयामि। इक्ष्वाकुवंशीयनृपाः वार्द्धके एव पुत्रे राज्यभारं दत्त्वा वल्कवाससः भवन्ति, अहन्तु बाल्ये एव चीरवासाः स्याम् इति अन्येन अनाचरितपूर्व्वं धर्ममधुनाहं करोमि। सर्वत्रानुष्टुप् छन्दः॥

Notes

1. यत्कृते etc.—This sloka has been explained differently

by different commentators. Thus M. M. Shastri here construes—"यत् कृते (येनार्थेन कृते) महति क्लेशे (चिन्त्यमाने) मे राज्ये मनोरथः न स्यात्"। किंस्वरूपः सः अर्थः इत्याह—'चतुर्दशवर्षाणि त्वया वने वस्तव्यं किल' इति"। Mr. Kale here construes—"यत्कृते (येन कारणेन कृते) महति क्लेशे (मम मनसिस्थिते) मे राज्ये मनोरथः न, तत्शृणु। चतुर्दशवर्षाणि वने त्वया वस्तव्यं किलइति"। In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तव्यं किल इति यत्कृते (यत्कारणे) महति क्लेशे (चिन्त्यमाने अहमेवमवोचम्)। (वस्तुतः)मे राज्ये मनोरथः नास्ति। That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship (क्लेश) and I pine to think this, really I have no greed for राज्य। But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (because) चतुर्दशवर्षाणि वने त्वया वस्तव्यमिति महति क्लेशे कृते (कैकेय्या विहिते सति) मे राज्ये मनोरथः (लोभः) न स्यात्, (भवितुं न सम्भवेत्)। This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पितृप्रतिश्रुति)। And it gives the main reason of king's मोहप्राप्ति। Hence naturally too Rama says that 'अत्र' विषये (at this incident) 'मोहमुपगतः तत्रभवान्'। हन्त तेन 'अप्रभुत्वम्' आत्मनः मनोरथस्य 'निवेदितम्' प्रकटितम्"। Rama's motive is, even then the king should not

faint down. He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours,

2. Remark—A stage-direction as "सीतां विलोक्य" &c. is necessary in Rama's speech before मैथिलि &c. otherwise the sudden utterance of "मैथिलि" is abrupt and lacks precision.

3. मङ्गलार्थे—To go to forest for पितृसत्यपालन was an object of मङ्गल to राम। And as this occasion will give opportunity to Rama to practise dharma not done before (at boyhood) by any king, is said as मङ्गलार्थे। मङ्गलस्य अर्थः (प्रयोजनम्)। इतत्। तस्मिन्। अधि॰ ७मी।

4. अन्यैः नृपैः न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपैः has अनुक्त कर्तरि ३या। आप्त=acquired (आ+आप+क्त कर्मणि); उपपादित =practiced (साधित)। None of इक्ष्वाकुवंश practised धर्म at बाल्य being वल्कवाससः। So Rama's saying is justified here. करोमि =(कृ+लट्मि) आचरामि—shall practise. Thus to Rama धर्म is highest aud most meritorious of all. Comp. "धृतं बाल्ये तदार्येण" cp. "इक्ष्वाकूणां वृद्धावस्थायां वल्कलधारणं धार्यते—etc.

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सीता—गेह्णदु अय्यउत्तो [गृह्णात्वार्य्यपुत्रः]।

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सीता—गेह्णदु अय्यउत्तो [गृह्णात्वार्य्यपुत्रः]।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम्।

Rama—Maithili (Sita), what will be your du'y (in my absence).

सीता—णं सहम्मचारिणीक्खु अहं [ननु सहधर्मचारिणी खल्वहम्] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदो एव्व खु अणुगच्छामि [अतो नु खल्वनुगच्छामि] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—तं खु मे पासादो [तत् खलु मे प्रासादः] ।

Sita—That indeed is palace to me.

रामः—श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—णं उद्दिसिअ देवदाणं पणामो करीअदि [एनामुद्दिश्य देवतानां प्रणामः क्रियते] ।

Sita—As regards her (i. e, mother-in-law) I offer my saluation to the Gods (for her fafety).

रामः—लक्ष्मण, वार्य्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य्य, नोत्सहे श्लाघनीये काले वारयितुमत्र-भवतीम् । कुतः—

अनुचरति शशाङ्कं राहुदोषेऽपि तारा
पतति च वनवृक्षे याति भूमिं लता च ।
त्यजति न च करेणुः पङ्कलग्नं गजेन्द्रं
व्रजतु चरतु धर्मं भर्तृनाथा हि नार्यः ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment laudable for her (service to husband). Do you ask why (or—how)?—The star (Rohini) follows the moon though engrossed by Rahu; and a creeper falls down on the earth when a forest-tree itself goes down: so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion; indeed woman have husbands as their only lord or God.

Beng,—সীতা—আর্য্যপুত্র গ্রহণ করুন। রাম—মৈথিলি, তোমার এখন কি কর্ত্তব্য হইবে? সীতা—কেন, আমি তো তোমাব সহধর্ম্ম-চারিণী। রাম—কিন্তু আমায় ত একাকী (বনে) যাইতে হইবে। সীতা—তাইত, তোমার অনুগমন করিব বটে। রাম—তোমায় তবে বনে বাস করিতে হইবে। সীতা—বনই আমার প্রাসাদ। রাম—কিন্তু তোমার ত শাশুড়ী ও শ্বশুরের শুশ্রূষা করা দরকার। সীতা—মাননীয়া শাশুড়ীকে উদ্দেশ করিয়া (অর্থাৎ তাঁর নিরাপত্তার জন্য) দেবতাদের প্রণাম করিতেছি। রাম—লক্ষ্মণ, একে (যাইতে) বারণ কর! লক্ষ্মণ—আর্য্য, এই (স্বামীসেবার) শুভকালে আমি এঁকে বারণ করিতে ইচ্ছা করি না। কারণ, চন্দ্র রাহুগ্রস্ত হইলেও (তদীয় ভার্য্যা রোহিণী) তারা তার অনুগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুণ্ঠিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী তখনই ত্যাগ করে না।

ইনি অনুগমন ও ধর্ম্মাচরণ করুন, নারীগণের পতিই একমাত্র নাথ (বা সেব্য)।

Tika.—सीता आह—"आर्य्यपुत्रः' मे स्वामी वल्कलान् 'गृह्णातु' ममगात्रात् उन्मुच्य गृह्णातु [प्रार्थनायाम् इच्छायां वा लोट्]। ततः ग्रहणानुज्ञां दत्तायां सीतायां राम आह—हे मैथिलि, अधुना मयि वनंगते सति 'किं व्यवसितम्' [वि+अव+सो+क्त नपुंसके भावे] कर्म, कर्त्तव्यमिति यावत् ते स्यात् वा भवेत्। ततः सीतावदति—'ननु [स्वीकारे अवधारणे वा अव्ययम्] सहधर्मचारिणी खलु' एव अहम्। अतः धर्मानुरोधात्त्वामेव अनुगच्छामि। ततो रामो ब्रूते—'मया एकाकिना किल गन्तव्यम्' वने, यतः लक्ष्मण आह—"चतुर्दशवर्षाणि त्वया वने वस्तव्यम्"। ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात् तव साहचर्य्यार्थम् अहं तवानुगामिनी स्याम् [अत्र "नु" इति वाक्यालङ्कारे अव्ययम्, यतः "खलु" इति अवधारणं गमयति]। राम आह—'त्वया वने खलु वस्तव्यम्'। ततः सीतासानन्दमाह—'तत्' वनमेव खलु मे 'प्रासादः' प्रासादतुल्यः स्यात्। यत्र स्वामी स एव परिव्रताया: स्त्रियः प्रासादः। रामः प्रतिवदति—'श्वश्रूश्वशुरशुश्रूषा' तयोः सेवा 'ते' त्वया "निवर्त्तयितव्या' विधातव्या। सीता आह—ननु 'एनाम्' एताम् श्वश्रूमुद्दिश्य 'देवतानां प्रणामः क्रियते' मया। देवताः एव ताम् रक्षिष्यन्ति। अनन्योपायो रामः लक्ष्मणं प्रति कथयति—लक्ष्मण एषा सीता गमनात् 'वार्य्यताम्' त्वया। किन्तु स्वाम्यनुगमनं बहुमन्यमानः लक्ष्मण आह—'श्लाघनीये काले' स्वामिसेवायाः उपयुक्ते समये अहमेनां वारयितुं 'नोत्सहे' न इच्छेयम्। कुतः एवं कथयामि इति पृच्छसि चेत् शृणु—अनुचरतीत्यादि।

अन्वयः—राहुदोषे (सत्यपि) तारा (तदीयभार्य्या रोहिणी) शशाङ्कम् अनुचरति (अनुगच्छति), वनवृक्षे पतति (सति) लता च भूमिं याति (पतति)। पङ्कसन्नं गजेन्द्रं करेणुः (तत्पत्नी) न त्यजति (किन्तु अनुवर्त्तते एव)। अतः इयं व्रजतु धर्मं (च) चरतु। उक्तमेवार्थं सामान्येन समर्थयति—यतः नार्य्यः भर्तृनाथाः भवन्ति 'हि' एव। स्वामी एव तासां सेव्यः। अतः इयं गच्छतु इदानीमिति मे मतिः॥

Notes.

1. गृह्णातु—गृह+लोट तु। प्रार्थनायाम्, इच्छायाम् वा लोट। Sita wishes that her husband should take off the barks from her body, for these are already worn by her. But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he "मैथिलि किं [ते] व्यवसितम् (भवेत्)"। व्यवसितम् (See Tika) with नपुंसके भावे क्त will mean work or कर्त्तव्य। As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्मचारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्म &c.—सह is an अव्यय here meaning सदृश। सह (सदृशः) धर्मः सुप्सुपा। सहधर्मं चरति वा सा इति सहधर्म+चर्+णिनि साधुकारिणि स्त्रियाम्। For सह as सदृश, compare Bhattoji's remark "सहशब्दः सदृशवचनोऽप्यस्ति। सदृशः सख्या ससखीति यथा"। Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here "ननु" is an अव्यय denoting स्वीकार; or it emphasises the whole sentence—"सहधर्मचारिणी खल्वहम्"।

3. मया एकाकिना—एक+आकिन् (असहाये)=एकाकिन्। तेन। Qual. मया। From Lak's speech "चतुर्दशवर्षाणि वने वस्तव्यम् त्वया" (न तु अन्येन)—this is the natural generalization of Rama.

4. तु—Here it is वाक्यालङ्कारे अव्यय। For its general senses of पृच्छा or विकल्प does not at all suit us here.

5. खलु—अवधारणे अव्यय ।

6. तत्—Refers to वन । वन is to her प्रासाद ॥ प्र+सद+घञ्, gives प्रासाद in the sense of palace by "सादकारयोः क्रिमि" ।

7. निर्वर्त्तयितव्या—निर्+वृत+णिच्+तव्य कर्मणि । Its अनुक्त कर्त्ता takes षष्ठी optionally by the rule "कृत्यानां कर्त्तरि वा" । So त्वया is also corret here.

8. एनाम्—Prof, Kale reads एताम्; perhaps because we have no एतद् or इदम् here before. But sometimes अन्वादेशे एन for एतद् or इदम् is violated in Mahabharata, in Kalidasa etc. See Rag. VI. Sl. 26, or Bh. II 22 ; or sometimes एन is taken as an independent word in this sense. Anyhow एनाम् refers to श्वश्रू and it is placed or mentioned first in श्वश्रूश्वशुरशुश्रूषा for she is more honoured like माता, and her सेवा like mother's सेवा is to be primary acc. to Shastras. The poet besides deliberately foreshadows श्वशुर's absence and thus makes Sita refer to श्वश्रू only ; and for her safety she offers salutation to देवता ।

9. श्लाघनीये काले—To serve husband in right and praiseworthy time is laudable indeed and rarely comes to a lady. So Lak. wants this opportunity not to go unheeded, for the star (तारा) Rohini &c, follow शशाङ्क even when there is राहुदोष on चन्द्र । The inanimate लता too follows her resort the वनवृक्ष in its peril, the irrational करेणु too does the same, so Sita as a rational one should do this.

10. राहुदोषे—भावे ७मी । In spite of राहुदोष or विपद्, the तारा रोहिणी follows the moon (शशाङ्क) । Comp. "शशिना सह याति कौमुदी

सहमेघेनतड़ित्प्रलीयते। प्रमदा पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि"—Kumara.

11. पतति—पत+शतृ। तस्मिन्। Pred. to वनद्वये (wh. has भावे ७मी)।

12. पङ्कमग्नम्—पङ्के मग्नः, सुपसुपा। तम्। Qual. गजेन्द्रम्। As such a विपद्ग्रस्त गजेन्द्र is not forsaken by his mate (करेणु=a she-elephant), so Sita should not forsake you in your perilous time.

13. व्रजतु, धर्मं चरतु—प्रार्थनायां लोट् वा प्राप्तकाले लोट्। This is the moment for her अनुगमन and धर्माचरण by serving the husband.

14. हि—अवधारणे अव्यय or it may also denote हेतौ अव्यय। "हि हेतावधारणे"।

15. भर्तृनाथाः—भर्ता नाथः यासाम्, बहु। Pred. to नार्यः। To a नारी, her husbadd is the only master and he should ever be served by her. Comp. "पतिरेका गतिः स्त्रीणाम्" and "पतिकुले ते दास्यमपि क्षमम्"—Sak.

(प्रविश्य) चेटी—जेदु भट्टिणी। णेवच्छपालिनी अय्यरेवा पणमिअ विसवेदि—ओदादिआए सङ्गीदसालादो आक्किन्दिअ वक्कला आणीदा। इमा अवरा अणनुब्भुदा वक्कला। निव्वुत्तो अट्ठु दाव किल पओअणं त्ति [जयतु भट्टिनी। नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति—अवदातिकया सङ्गीतशालाया आक्षिप्य वल्कला आनीताः। इमेऽपरा अननुभुता वल्कलाः। निर्वर्त्तितां तावत् किल प्रयोजनमिति]।

(Entering) Maid—Let my ladyship prosper ; noble Reva, the keeper of the dresses (in the सङ्गीतशाला) respectfully narrates this—Avadatika have snatched away some barks from the concert-hall. And there are other unworn ones, let your ladyship meet her requirements by these.

रामः—भद्रे, आनय। सन्तुष्टैषा। वयमर्थिनः।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

चेटी—गह्णदु भट्टा (गृह्णातु भर्ता] (तथाकृत्वा निष्क्रान्ता)।

Maid—Let my lord accept these (Retires doing or giving these).

(रामो गृहीत्वा परिधत्ते)

[Rama takes and wears these].

लक्ष्मणः—प्रसीदत्वार्य्यः !

निर्योगाद् भूषणान्माल्यात् सर्वेभ्योऽर्धं प्रदाय मे।
चीरमेकाकिना बद्धं चीरे खल्वसि मत्सरी ॥२६॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beng.—(প্রবেশ করিয়া) অপর চেটী—ভর্ত্তার জয় হোক্। নেপথ্যরক্ষিকা মাননীয়া রেবা প্রণাম করিয়া বলিতেছে—অবদাতিকা সঙ্গীতশালা হইতে বল্কল আনিয়াছিল। আর এগুলি অনুপভুক্ত।

এ দ্বারা আপনি আপনার প্রয়োজন সাধন করুন। রাম—ভদ্রে, আন। সীতা বল্কলে তুষ্টা। আমি এর জন্য প্রার্থী। চেটী—প্রভু গ্রহণ করুন। (তাহা করিয়া নিষ্ক্রান্তা)। [রাম গ্রহণ করিয়া পরিধান করিলেন]। লক্ষ্মণ—আর্য্য প্রসন্ন হোন্। বসন, ভূষণ ও মাল্যাদি সব হইতেই এ যাবৎ অর্দ্ধ পরিমাণ আমাকে দান করিয়া, এখন বল্কল একাকীই ধারণ করিলেন। বল্কল-বিষয়ে ঈর্ষান্বিত হইলেন কেন ?

Tika.—प्रविश्येत्यादि सर्वम् सुगमम्।

अन्वयः—निर्य्योगात् भूषणात् माल्यात् (इति) सर्वेभ्यो मे अर्द्धं प्रदाय, (अधुना) एकाकिना (त्वया) चीरं बद्धम्। चीरे खलु मत्सरी असि। व्याख्या—'निर्य्योगात्' वस्त्रकञ्चुकादिदेहाच्छादनात् 'भूषणात्' अलङ्कारात् 'माल्यात्' गन्धमाल्यात् इति 'सर्वेभ्यो' द्रव्येभ्यो 'मे' मह्यं [सम्प्रदाने ४र्थी] 'अर्द्धं प्रदाय' दत्त्वा अधुना त्वया 'एकाकिना चीरं' वल्कलं [जातौ एकवचनम्] 'बद्धम्' गृहीतम्। वल्कलविभागविषये तव मात्सर्यं दृश्यते इति आश्चर्य्यमेतत्, इत्याह—त्वं 'चीरे' वल्कलविषये 'खलु' एव 'मत्सरी' ईर्षान्वितः 'असि' भवसि॥

Notes.

1. नेपथ्यपालिनी चार्य्यरेवा—See ante. She knew of Sita's requirements for वल्कल, so she sends others unenjoyed through Cheti now to serve her purpose up to satiety, Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. सङ्गीतशालायाः and सर्वेभ्यः (sl. 26)—अपादाने ५मी।

3. आच्छिद्य—आ+छिद+ल्यप्। Having snatched.

4. निर्वर्त्त्यताम्—निर्+वृत+णिच्+लोटताम् कर्मणि। Nom (अनुक्त-कर्त्ता) is त्वया। When Cheti says to Sita to meet her प्रयोजन with these new (अननुभूत) वल्कल। Rama at once says "आनय",

for—एषा (सीता) सन्तुष्टा (वल्कलधारणेन तुष्टा). but "वयम् वल्कलैरतीव अर्थिनः"।

5. तथा कृत्वा=This means "दत्त्वा निष्क्रान्ता"। Cheti retired by giving the वल्कल to Rama.

6. प्रसीदतु—प्र+सद+लोट तु। Now आर्य्य। Lak. tells Rama to be pleased with him by allowing him to go to the forest with him being clad in barks.

7. निर्योगात्—This is a peculiar word used in a peculiar sense for any वस्त्र or covering here. Thus Mm. Sastri says "नियोगात् वस्त्रकञ्चुकादिरच्छादनात्"। निश्चितं योगोऽस्य इति निर्योगः, बहुव्रीहि by "प्रादिभ्यो धातुजस्य बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः"। That is which has sure connection (संयोग) with another. Here used in the sense of cloth, raiments &c., that come in contact with us. And भूषण is ornament and माल्य is fragrant garland. अपादाने पञ्चमी।

8. मत्सरी—मत्सर is ईर्षा। तदस्ति अस्य इति मत्सर+इनि मत्वर्थे=मत्सरिन्। Pred. to त्वम understood. Lak. says—Rama is unwilling to part with it, for our poet paints him as धर्मवीर who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्य्यतामयम्।

Rama—Maithili, let this (Lakshmana) be dissuaded (from following me).

सीता—सोमित्ते, णिवत्तीअतु किल [सौमित्रे, निवर्त्तयतां (निवर्त्तताम्?) किल]।

Sita.—Ho Lakshmana son of Sumitra, do thou desist (from this)'

लक्ष्मणः—आर्य्ये—

गुरोर्मे पादशुश्रूषां त्वमेका कर्त्तुमिच्छसि ?
तवैव दक्षिणः पादो मम सव्यो भविष्यति ॥ २७ ॥

Lak.—Noble lady, do you want to serve the feet of my master (elder brother) alone ? Let his right foot be thine indeed and the left mine.

सीता—दीअदु खु अय्यउत्तो। सन्तप्पदि सोमित्ती [दयतां खल्वार्य्यपुत्रः। सन्तप्यते सौमित्रिः]।

Sita—Let my husband take pity on him. Lakshmana feels pain (for thee).

रामः—सौमित्रे, श्रूयताम्। वल्कलानि नाम—

तपःसङ्ग्रामकवचं नियमद्विरदाङ्कुशः।
खलीनमिन्द्रियाश्वानां गृह्यतां धर्मसारथिः ॥ २८ ॥

Rama—Ho Son of Sumitra, be it heard (by thee). These barks (or-bark-garments) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

लक्ष्मणः—अनुगृहीतोऽस्मि। (गृहीत्वा परिधत्ते)।

Lak — I am favoured. (He takes some and wears these).

Beng.—রাম—মৈথিলি, একে বারণ কর। সীতা—সৌমিত্রে, তুমি নিবৃত্ত হয়। লক্ষ্মণ—আর্য্যে, আপনিই কি একা আমার গুরুতুল্য জ্যেষ্ঠ ভ্রাতার পদসেবা করিতে চান ? আপনাব সেবার জন্য তার দক্ষিণ পা এবং বাম পা আমার সেবার জন্য নির্দিষ্ট হোক্। সীতা—

আর্য্যপুত্র, (এর প্রতি) কৃপা করুন। লক্ষ্মণ (এজন্য) কষ্ট পাইতেছে। রাম—সৌমিত্রে, শোন, এই বল্কল—তপোরূপযুদ্ধের বর্মস্বরূপ, হস্তিরূপ-ব্রতের অঙ্কুশতুল্য, অশ্বতুল্য ইন্দ্রিয়ের রশ্মিভূত এবং ধর্ম্মপথের সারথিতুল্য। এগুলি গ্রহণকর। লক্ষ্মণ—আমি অনুগৃহীত হইলাম (লইয়া পরিধান করিলেন)।

Tika.—মৈথিলি ইত্যাদি সুগমম্।

অন্বয়:—ত্বমেকা মে গুরো: (জ্যেষ্ঠভ্রাতু:) পাদশুশ্রূষাং কর্তুমিচ্ছসি (কিম্) ? (ইত্থং সেবাবিভাগো ভবতু)—(পতিব্রতায়া:) তবৈব দক্ষিণ: পাদ: মম তু সব্যো (বামপাদ:) ভবিষ্যতি।

ব্যাখ্যা—স্পষ্টা॥ ইত্থং সেববিভাগে যুক্তিং স্বীকৃত্য সীতা আহ—আর্যপুত্র: 'দয়-তামিম' লক্ষ্মণে দয়াপরো ভব। সেবায়াং তমপি অনুমন্যস্ব। যত: অসৌ 'সৌমিত্রি:' সুমিত্রাপুত্রো লক্ষ্মণ: 'সন্তপ্যতে' সন্তাপং ভজতি। অনন্তরং রাম: সীতাবচনং অঙ্গীকৃত্য বদতি—হে সৌমিত্রে শ্রূয়তাম্ ত্বয়া। এতানি 'বল্কলানি নাম' খলু [অব-ধারণে অব্যয়ম্]।

অন্বয়:—তপ:সংগ্রামকবচম্, নিয়মদ্বিরদাঙ্কুশ: ইন্দ্রিয়াশ্বানাং খলীনম্ ধর্ম-সারথি: গৃহ্যতাম্।

ব্যাখ্যা—বল্কলানি 'তপোরূপস্য সংগ্রামস্য' যুদ্ধস্য কবচং' বর্মভূতম্। এতানি এব তপ:সঞ্চয়সংগ্রামে অস্মান্ রক্ষিষ্যন্তি জয়িনশ্চ করিষ্যন্তি। 'নিয়মরূপস্য' ব্রত-রূপস্য 'দ্বিরদস্য' হস্তিন. 'অঙ্কুশ:' বশীকরণযন্ত্রতুল্য:, এতানি এব অস্মান্ নিয়ম-বিধৌ রক্ষিষ্যন্তি। 'ইন্দ্রিয়রূপাণাম্ অশ্বানাং খলীনম্' রশ্মি:, ইন্দ্রিয়সংযমকরণানি এতানি। 'ধর্মস্য চ সারথি:' ধর্মপথে সুচালক: 'গৃহ্যতাম্' ত্বয়া [সর্বত্র বিধেয়-প্রাধান্যাত্ একবচনম্, ক্বচিত লিঙ্গভেদশ্চ]॥

Notes

1. শ্রয়ম্ বার্য্যতাম্—বৃ + ণিচ্ + লোট তাম্ কর্মণি। Rama in his perplexity appeals to Sita to dissuade Lak. from following him. Similarly he appealed to Lak. for prohibiting Sita.

2. निवर्त्यताम्—नि+वृत+णिच्+लोट ताम् भावे। But णिच् here is unnecessarily cumbrous and superfluous. So prefer the reading निवर्त्तताम् here which is (नि+वृत+लोटताम् कर्त्तरि) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्यताम् on the analogy of "निवर्त्यताम् किल प्रयोजनम्" ante, where however णिच् is legitimate.

3. मे गुरो:—Lak. claims Rama as his own ज्येष्ठभ्राता and his पितृतुल्य गुरु। By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपद for Sita's services (तवैव दक्षिणः पादः भविष्यति, मान्यस्य)—she is his अन्तरङ्ग। And he takes Rama's वामपाद himself being वहिरङ्ग in comparison with the devoted wife Sita (मम सव्यः पादो भविष्यति)।

4. दयताम्—दय+लोट ताम्। Tika pity (on लक्ष्मण)।

5. सन्तप्यते—सम्+तप (दिवादि)+लटते कर्त्तरि। Nom. सौमित्रिः। Usually तप दिवादि is in the sense of ऐश्वर्य (तपस्या) whereas भ्वादि तप has sense of ताप also। But poets violate this and use दिवादि तप in the sense of ताप, cp" कौन्तेय व वध्वा परितप्यमानः" and "आयामियामासु यामिनीष्वभितप्यते"—Bharavi, and "एवं सन्तप्यमानस्य मे प्रभाता रजनी"—Kadambari &c. Also see Bhattoji's remark—"'तप' धातुरैश्वर्ये वा तङ्श्यनौ लभते। अन्यदा तु शप्विकरणः परस्मैपदी"।

6. तपःसंग्राम &c—कवच is armour (वर्म)। तपोरूपः संग्रामः, शाकपार्थिवादि or रूपक। तस्य कवचम्। Pred. to वल्कलानि। विधेयप्राधान्यात् एकवचनम्। See Tika also.

7. नियम &c—नियम एव द्विरदः वा नियमरूपः द्विरदः (हस्ती)। तस्य

भङ्गुरः । Pred. to वल्कलानि । विधेयप्राधान्यात् पुंलिङ्गैकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाश्वानां खलीनम् । Comp. "इन्द्रियाणि हयान्याहुः" – Katha.

8. धर्मसारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः (चालकः) । Pred to वल्कलानि । These being the emblen of religion—their very sight makes us pure, self-restrained, and elevate us in the path of धर्म । Now understanding Lak's steadfast devotion for him, he gives some of these वल्कल the emblem of धर्म । We say "some" because Sita is already वल्कलयुक्ता—and by the वल्कल now got both Rama and Lak. are to be वल्कलयुक्त । See Tika also. गृह्यताम् (ग्रह + लोटताम् कर्मणि) has connection with these, so takes singular. Plural would have been better here. Also note "विधेयोद्देश्ययोः लिङ्गवचनेषु न तन्त्रता" ।

रामः—श्रुतवृत्तान्तैः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्यतामुत्सार्यतां तावत् ।

Rama—The citizens who have heard this incident have choked the high royal way. Let these be dispersed, be dispersed.

लक्ष्मणः—आर्य, अहमग्रतो यास्यामि । उत्सार्यतामुत्सार्यताम् ।

Lak.– Noble one, I will go in front. Let these be dispersed, be dispersed.

रामः—मैथिलि, अपनीयतामवगुण्ठनम् ।

Rama—Maithili, let your veil be removed.

सीता—जं अय्यउत्तो आणवेदि [यदार्यपुत्र आज्ञापयति] (अपनयति)।

Sito—As my husband commands. (Removes it).

रामः— भो भोः पौराः शृण्वन्तु शृण्वन्तु भवन्तः—

स्वैरं हि पश्यन्तु कलत्रमेतद् वाष्पाकुलाक्षैर्वदनैर्भवन्तः।
निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यसने वने च ॥२८॥

Rama—Ho! Ho.! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have their faces with eyes filled with tears. For in sacrifices, in marriages, in perils and in the forest women may be unblamingly looked at.

Beng.– রাম—পৌরগণ এই বৃত্তান্ত জানিয়া (আসিয়া) রাজমার্গ নিরুদ্ধ করিয়া ফেলিয়াছে। এদের সরাইয়া দাও, সরাইয়া দাও। লক্ষ্মণ—আর্য্য, আমি আগে যাই। ওহে এদের সরাইয়া দ'ও, সরাইয়া দাও। রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া লও। সীতা—যে আজ্ঞা আর্য্যপুত্র (সরাইলেন)। রাম—হে হে পৌরজন, আপনারা শুনুন—বাষ্পদ্বারা আকুলিতনয়নযুক্ত বদনে উপলক্ষিত আপনারা ইচ্ছা-মত এই (আমার) বধুকে দেখুন। কারণ যজ্ঞে, বিবাহে, বিপদে ও বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না।

Tika.—श्रुतः वृत्तान्तः यैः तैः' तादृशैः 'पौरैः' जानपदैः। जानपदाः अस्माकं वनगमनवृत्तान्तं श्रुत्वा इत्यर्थः; आगत्य राजमार्गं सन्निरुद्धवन्तः' राजपथं सम्यक् निरुद्धं कृतवन्तः ते। अतः उत्सार्यताम् अन्यत्र संक्षिप्यताम् त्वया इति लक्ष्मणं प्रति उत्सारणे आदेशः। [सम्भ्रमे आवेगे वा द्विरुक्तिः]। ततः लक्ष्मण आह—'अग्रतो यास्यामि' मार्गं च निरोधहीनं करोमि। पौराः तान् द्रष्टुमागताः इति ज्ञात्वा रामः

सीतां कथयामास—'मैथिलि, अवगुण्ठनम् अपनीयतां' त्वया। सीतायां तथा कृतायाम् सत्यां रामः वदति—'हे पौराः भवन्तः पश्यन्तु' मे वचनम् आकर्णयन्तु [सम्भ्रमे वा आवेगे सर्वत्र द्विरुक्तिः]।

अन्वयः—बाष्पाकुलाक्षैः वदनैः (उपलक्षिताः) भवन्तः एतत् (मे) कलत्रं स्वैरं (यथेच्छं) पश्यन्तु हि (एव)। हि (यतः) नार्यः यज्ञे विवाहे, व्यसने (विपदि) वने च निर्दोषदृश्या भवन्ति। यज्ञादौ, वनगमनकाले, व्यसने वा तासां दर्शने दोषो न स्यात् इति हि शास्त्रवचनम्। अन्यत् सुगमम्। उपजातिः छन्दः॥

Notes.

1. श्रुतवृत्तान्तैः—श्रुतः वृत्तान्तः यैः ते। तैः। Qual. पौरैः। The पौर (=पुरेभवा इति पुर+अण=पौराः citizens) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद्+सृ+णिच्+लोट ताम् कर्मणि=उत्सार्यताम्। Nom. त्वया understood and its कर्म is पौरजनः here. Thus पौरवर्गः उत्सरतु =त्वं एतम उत्सारय=त्वया एषः पौरवर्गः उत्सार्यताम्। The verb being sing. we take पौरवर्गः collectivly as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—"अनुमनयतो यास्यामि"। Hence in Lak's speech for "उत्सार्यताम्" we prefer "उत्सरत उत्सरत"। For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्यताम् in Lak's speech.

2. N B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady (married lady)

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. स्वैरम्—ईरणम् ईरः (ईर+घञ्)। स्वः ईरः अस्मिन्, बहु। तत् यथा यथा। Adv. Qual. पश्यन्तु। "स्वेच्छामन्दयोः स्वैरम्"। The वृद्धि in स्व+ईर is due to the varttika "स्वादीरेरिणोः"।

4. एतत् कलत्रम—There is a pointing here. Refers to his own wife at hand. Comp "समीपतरवर्त्ति चैतदोरूपम्"। Obj. of पश्यन्तु।

5 वदनैः—उपलक्षणे ३या by the rule "इत्थम्भूतलक्षणे"। Construe —वदनैः उपलक्षिताः भवन्तः।

6. वाष्पाकुल &c. – वाष्पेण आकुलं, ३तत्। तादृशी अक्षिणी येषाम्, बहु। तैः। Qual. वदनैः। In the final बहु here अक्षि becomes अक्ष with षच् (अ) added by the rule "बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्"। The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश+क्यप् भावे=दृश्यम् sight. निर्दोषं दृश्यं यासाम्, whose sight is unsinful, बहु। Qual नार्यः। Construe—यज्ञे विवाहे ...नार्यः निर्दोषदृश्याः भवन्ति। Note also that first हि indicates अवधारण and the 2nd. हेतु। See our Prose. Similarly in व्यसन (विपद्) or in वन (or वनगमनकाल) sight of ladies gives no sin to a person.

8. यज्ञे, विवाहे &c.—अधि ७मी। Compare – "व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयम्वरे। न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियाः'—Ramayana quoted by Mr. Kale.

(प्रविश्य) काञ्चुकीयः—कुमार, न खलु न खलु गन्तव्यम्। एष हि महाराजः –

श्रुत्वा ते वनगमनं वधूसहायं
सौभ्रात्रव्यवसितलक्ष्मणानुयात्रम् ।
उत्थाय क्षितितलरेणुरूषिताङ्गः
कान्तारद्विरद इवोपयाति जीर्णः ॥ ३० ॥

(Entering) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King (Dasaratha) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like an wild elephant having his body besmeared with the dust from the surface of the earth and is approaching (here).

लक्ष्मणः—आर्य्य—
चीरमात्रोत्तरीयाणां किं द्रष्टव्यं वनवासिनाम् ।
रामः—गतेष्वस्मासु राजा नः शिरःस्थानानि पश्यतु ॥ ३१ ॥
(इति निष्क्रान्ताः सर्वे) ॥ प्रथमोऽङ्कः ॥

Lak —Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—we having retired (to the forest) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—(প্রবেশ করিয়া) কাঞ্চুকীয় (বা কঞ্চুকী)—কুমার, (বনে) যাইবেন না, যাইবেন না। এই বৃদ্ধ মহারাজ দশরথ—বধূকে লইয়া আপনার বনগমন (বিষয়) শুনিয়া এবং সৌভ্রাত্রহেতু লক্ষ্মণের অনুগমনও জানিয়া, (শোকে) ক্ষিতিতলে (লুণ্ঠনহেতু) বন্য গজের ন্যায়

ধূলিধূসরিত তনু হইয়া এবং উঠিয়া এই দিকেই আসিতেছেন। লক্ষ্মণ—মাননীয় মহাশয়, বল্কলমাত্রবসনপরিহিত বনবাসিদিগকে দেখিবার কি আছে? রাম—আমরা যাইলে রাজা আমাদের প্রধান বিহারস্থান দেখিবেন। (সকলে নিষ্ক্রমণ)॥ প্রথম অঙ্ক সমাপ্ত॥

Tika.—ন খলু, নখলু [সম্ভ্রমে দ্বিরুক্তিঃ। 'খলু' ইত্যবধারণেঽব্যয়ম্। তথা চ শাকুন্তলে "ন খলু ন খলু বাণঃ সন্নিপাত্যোঽয়মস্মিন্" ইত্যাদি] 'গন্তব্যম্' ত্বয়াধুনা বনে যাতব্যম্। যতঃ 'এষ' অত্র আগতপ্রায়ঃ [ইতি অঙ্গুল্যা নির্দেশঃ] 'হি (জীর্ণঃ) মহারাজঃ' দশরথঃ—

অন্বয়ঃ—বধূসহায়ং সৌভ্রাত্রব্যবসিতলক্ষ্মণানুযাত্রং তে বনগমনং শ্রুত্বা স্থিতিতলবিলুণ্ঠিতাঙ্গঃ কান্তারদ্বিরদ ইব (বন্যগজ ইব) জীর্ণোঽপি উত্থায় (ইতঃ) উপযাতি।

ব্যাখ্যা—'বধূসহায়ম্' 'বধূঃ সীতা সহায়ো (অনুগামিনী) যস্মিন্ তাদৃশং বনগমনম্, তথা 'সৌভ্রাত্রেণ' ভ্রাতৃপ্রেম্না 'ব্যবসিতা' চেষ্টিতা বিহিতা ইত্যর্থঃ 'লক্ষ্মণস্য অনুযাত্রা' অনুগমনং যত্র (বহুব্রীহি) তাদৃশমপি বনগমনং শ্রুত্বা, বধ্বা লক্ষ্মণেন চ সার্দ্ধং তব বনগমনং শ্রুত্বা স্থিতিতলবিলুণ্ঠিঃ 'লুঠিত' লিপ্তম্ অঙ্গং যস্য তাদৃশঃ 'কান্তারদ্বিরদঃ' বন্যহস্তী ইব, শোকাৎ ভূমিলুণ্ঠিতঃ সন্ ইত্যর্থঃ জীর্ণোঽপি সমধিকঃ জীর্ণঃ সন্ অপি 'উত্থায়' ভূমেঃ উত্থিতোভূত্বা যুষ্মান্ দ্রষ্টুমিত এব 'উপযাতি' আয়াতি। অতঃ তদাগমনপর্য্যন্তম্ অপেক্ষস্ব ইতি ভাবঃ। প্রহর্ষিণী-বৃত্তম্॥ ততঃ লক্ষ্মণ আহ—'চীরমাত্রোত্তরীয়াণাং' বল্কলমাত্রবসনানাং বনবাসিনাম্' বনবাসিনাম্ অস্মাকং সম্বন্ধে 'কিং দ্রষ্টব্যম্' ন কিমপি দর্শনযোগ্যমস্তি ইতি ভাবঃ। এতদেব বচনং সমর্থয়িত্বা অধুনৈব মহারাজাগমনাৎ প্রাগেব, বনগমনং স্থিরীকৃত্য রামঃ আহ—'অস্মাসু গতেষু' (সৎসু) 'রাজা' দশরথঃ 'নঃ' অস্মাকং 'শিরঃস্থানানি' প্রধানবিহারস্থানানি 'পশ্যতু' তানি চ দৃষ্ট্বা মনঃশান্তিং প্রাপ্নোতু চ। দর্শনে শোকপ্রাবল্যাৎ অনর্থঃ স্যাৎ ইতি মত্বা মন্যে রাম এবমুবাচ॥ 'ইতি সর্বে' অভিনেতারো জনাঃ রামসীতাবদাতিকালক্ষ্মণাদিরূপাঃ 'নিষ্ক্রান্তাঃ' রঙ্গমঞ্চাৎ বহির্গতাঃ ইত্যর্থঃ। [প্রাগপি ব্যাখ্যাতমেতৎ]। 'ইতি প্রথমঃ অঙ্কঃ সমাপ্তঃ।

[अङ्कः इतिरूढिशब्दोऽयम् । अङ्कलक्षणं यथा "नानाभावरसैरूढाः यत्र रोहयत्यर्थान् । नानाविधानसंयुक्तो यस्मात तस्माद्भवेदङ्कः"] ।

Notes

1. वधूसहायम्—वधूः (सीता) सहायः यस्मिन् । बहु । Qual. वनगमनम् । Sita followed Rama as his सहाय in वनगमन for she as seen before was सहधर्मचारिणी ॥ वनगमनम् is obj of श्रुत्वा ।

2. सौभ्रात्र &c.—सु शोभनो भ्राता, प्रादितत् । तस्य इदम् or तस्य भावः कर्म वा इति सुभ्रातृ + अण् (युवादित्वात् अण्) = सौभ्रात्रम् fraternity or fraternal affection. वि + अव + सो क्त कर्मणि = व्यवसितम् undertaken or done. अनुयात्रा following. लक्ष्मणस्य अनुयात्रा, ६तत् । सौभ्रात्रेण व्यवसिता ३तत । सौभ्रात्रव्यवसिता लक्ष्मणानुयात्रा यस्मिन् बहु । Qual. वनगमनम् । Lak. followed Rama simply out of fraternity, there was no compulsion. Mr. Kale here expounds—सौभ्रात्रेण व्यवसितः । तादृशः लक्ष्मणः । तस्य अनुयात्रा यस्मिन्, बहु । But we reject this for it yields व्यधिकरण बहु in the last stage. And व्यधिबहु is not sanctioned by Panini in the usual course. It is resorted only when there is no way out (अगतिकगति) ।

3. उत्थाय—उद् + स्था ल्यप् । Having risen from lying posture on the ground. He lay down on the ground out of शोक that Rama will have to go to forest. His शोक increased when he heard of वधू and Lakshmana's following.

4. क्षितितल &c.—क्षितेः तलम् । तत्र रेणवः, सुप्सुपा । तेन रूषितम्, ३तत् । तादृशम् अङ्गं यस्य बहु । Qual. कान्तारद्विरदः । A वन्यगज out of infatuation rolls on the ground and becomes धूलिधूसरिततनु, so दशरथ out of शोक rolled on the ground and became so. Hence he is compared here with a कान्तारद्विरद ॥ द्वौ रदौ दन्तौ यस्य द्विरदः,

elephant, बहु। कान्तारसा (वनसा) द्विरदः, इतत। उपमान of महाराजः। Again such a वन्यद्विरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc, very gently. Hence the poet says "द्विरद इव उपयाति"। Also note that the King was already जीर्णः (जॄ वयोहानौ + क्त कर्त्तरि) i e. old through age and it was time for him to retire to the forest by giving राज्य to son (Cp. "वनगमननिवृत्तिः पार्थिवस्य एव तावत्")। And now by शोक he was made more जीर्णः (delapidated), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our अन्वय and Tika.

5. चीरमात्र &c.--चीरमेव (वल्कलमेव) इति चीरमात्रम्, मयूरव्यंसका-दित्वात् नित्यतत्। चीरमात्रं उत्तरीयं (वासः) येषाम्, बहु। Qual. वनवासिनाम् (which has सम्बन्धे षष्ठी)। उत्तरीय though means upper garment. here it seems to be used for garment in general. वने वसन्ति ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः। तेषाम् ॥

6. अस्मासु—भावे ७मी। This shows Rama's decision to go to the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान अङ्ग, so here शिरस् means प्रधान। Thus Mr. Shastri renders it as "प्रधानावसथानि" (chief places of abode). Following him Mr. Kale also says "प्रधान-निवासस्थानानि"। To avoid शोकबाहुल्य Rama does so and retires to forest before Dasaratha comes there, and not that he disobeys father's order to wait, or goes out without paying respect to his father. Though in Ramayana we see Rama taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II. sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान। Prof Devadhar renders it as "शिर: सादृश्यानि" i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्त्राणानि here for शिर:स्थानानि। In that case the sense is—we have here left off our princely turbans and helmets (शिरस्त्राण), the dress of an aristocrat क्षत्रिय। Sita as a नवोढ़ा वधू has also left it or other head ornaments off (Comp. "किमर्थं विमुक्ताभरणासि" ante.), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काव्यमीमांसा)—it was a principal dress—so also mention of शिरस्त्राण is significiant and seems to be deliberate. In the reading 'शिर:स्थानानि", how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act. II. we see Dasaratha as "उन्मत्त इव प्रलपन् समुद्रगृहके शयान:"। But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्त्राण); these also contrast well with चीर here.

8. Remark—अङ्क is an Act, At the end of an Act all actors leave the stage. See Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama.

प्रतिमानाटकम्

द्वितीयोऽङ्कः

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः। स्वेषु स्वेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः।

(प्रविश्य) प्रतिहारी—अय्य। किं एदम्। [आर्य किमिदम् (वा किमेतत्]।

Beng.—(তারপর কাঞ্চুকীয়ের প্রবেশ) কাঞ্চুকীয়—ওহে দ্বাররক্ষায় নিযুক্ত ব্যক্তিগণ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবস্থান কর।

(প্রবেশ করিয়া) প্রতিহারী—আর্য্য! ব্যাপার কি? (or—কি হইয়াছে)?

(Then enters Chamberlain)

Chamberlain.—Ho guards in charge of the gates! Please be on your watch in your respective situations.

(Entering) Gate-keeper (Portress)—My lord! What is the matter?

Tika.—'भोः (प्रतिहार) प्रतीहारव्यापृताः'—द्वाररक्षाकर्मणि नियुक्ताः जनाः [विशेषणमात्रप्रयोगो विशेष्ये]। 'अप्रमत्ताः'—अवहेलाशून्याः अनवधानरहिताः इत्यर्थः, अतएव सावधानाः इति यावत् 'भवन्तः भवन्तु' सन्तु॥ किं इदं जातम् वा वृत्तम् इति शेषः।

NOTES

1. काञ्चुकीयः—अन्तःपुरादिपर्य्यवेक्षणशीलः वृद्धः ब्राह्मणः। तथाहि—अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्य्यार्थकुशलः कञ्चुकीत्यभिधीयते। कञ्चुकी एव काञ्चुकीयः इति छप्रत्ययः इति प्राग्व्याख्यातः।

2. प्रतिहारव्यापृता:—case of address; adj—used as a noun; or substantive here. प्रतिहारः द्वारम्। लक्षणया [by transference of epithet] द्वाररक्षणम्। तत्र व्यापृताः इति सहसुपेति समासः। Here the word is not प्रतिहारिन् in the masculine, but प्रतिहारी in the feminine. For later we have—"भवति, गच्छ"। For details of note see प्रतीहाररक्षी in Act I. (प्रतिहार or प्रतीहार = द्वारदेश)।

3. अप्रमत्ताः—adj. of भवत्यः। प्र + मद् + क्त कर्त्तरि। प्रमत्तः अनवहितः; तस्मादन्य इति नञ्समासः। Careful.

काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरो राममरण्यम् गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाग्निना दग्ध-हृदयः उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः—

मेरुश्चलन्निव युगक्षयसन्निकर्षे
शोषं व्रजन्निव महोदधिरप्रमेयः।
सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः
शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः॥ १॥

प्रतिहारी—हा हा एव्वं गदो महाराओ। [हा हा एवंगतो महाराजः]।

Beng.—কাঞ্চুকীয়—সম্প্রতি সত্যপালনোদ্যত আমাদের মহারাজ রামচন্দ্রকে বনগমন হইতে প্রতিনিবৃত্ত করাইতে অসমর্থ হওয়ায় পুত্র-বিচ্ছেদশোকানলে তাঁহার হৃদয় দগ্ধ হইয়া যাইতেছে—এবং তিনি

সমমুদ্রগৃহে শয়ন করিয়া উন্মত্তের স্থায় বিবিধ প্রলাপ বকিতেছেন। আসন্ন প্রলয়ে (রামগমনে) সুমেরু পর্ব্বতের ন্যায়, পরিশুষ্যমাণ মহাসাগরের স্থায় এবং মণ্ডলমাত্রলক্ষ্য অস্তগামী সূর্য্যের স্থায়, শোকে তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিক্ষীণ হইয়াছে।

প্রতি—আহা আহা ! হায়, হায়। মহারাজের এই দশা হইয়াছে।

Eng.—Cham.—Here is his majesty Dasaratha true to his promise, lying in the ocean pavilion and variously lamenting (prattling) like an insane—with his heart burnt with the heat of grief due to the separation from his son-whom he has been unable to hold back from retiring to the forest. Owing to this grief, the body and the mind of the King have been extremely perturbed just like the Mt.Meru at the impending dissolution (of the world), [or] like the vast ocean going to be dried up, [or] like the sun which is going down to the setting hill—his orb only being visible.

Portress—Alas ! Alas ! Such is the plight of his majesty.

Tika.—'सत्यवचनरक्षणपरः' कैकेय्यै यत् वरदानरूपं 'सत्यं' शुल्कं वा तस्य वचनं' प्रतिश्रुतिः 'तस्य रक्षणम्' पालनम्' 'तदेव परम् प्रधानम् श्रेष्ठम् यस्य' स प्रतिज्ञापालनपरायणः इत्यर्थः ॥ 'उपावर्त्तयितुम्' निवर्त्तयितुम् अशक्तः, 'पुत्रविरह-शोकाग्निना' तनयावच्छेदजनितः शोकः तद्रुपेण अनलेन 'दग्धहृदयः' तप्तचित्तः 'प्रलपन्' प्रलापवाक्यानि उच्चारयन् 'समुद्रगृहके धारायन्त्रनिकेतने शयानः—

अन्वयः—युगक्षयसन्निकर्षे चलन् मेरुरिव, शोषम् व्रजन् अप्रमेयः महोदधिरिव, मण्डलमात्रलक्ष्यः पतन् सूर्य्य इव, नरेन्द्रः शोकात् भृशम् शिथिलदेहमतिः (सञ्जातः)। १।

व्याख्या—'युगक्षयसन्निकर्षे' युगानां क्षयस्य नाशस्य 'सन्निकर्षे' सामीप्ये सति,

'चलन् कम्पमानः मेरुः' सुमेरुपर्वतः इव, 'शोषम्' शुष्कतां जलशून्यताम् इति यावत् 'व्रजन् प्राप्नुवन् अप्रमेयः' विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अवधारयितुम् अशक्यः इत्यर्थः 'महोदधिः' महासमुद्र इव, 'मण्डलमावलम्ब्य' किरणानाम् उपसंहारात् मण्डलमात्रदृश्यः 'पतन्' अस्तं गच्छन् सूर्य इव', नरेन्द्रः" नृपतिर्दशरथः 'शोकात्' आसन्नपुत्रविच्छेददुःखात् 'भृशं' नितरां 'शिथिलदेहमतिः' श्लथकायबुद्धिः विह्वलशरीरमनाः इति यावत् (अधुना सञ्जातः)। 'एवं गतः' एतादृशीं शोचनीयाम् अवस्थाम् प्राप्तः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

NOTES

1. महाराजः—महान् चासौ राजाचेति कर्मधा। टच् comes to the word in तत्पुरुष by the rule—राजाहः सखिभ्यष्टच ।

2. सत्यवचनरक्षणपरः—सत्यस्य वचनमिति ६तत्। तस्य रक्षणम् इति ६तत्। तदेव परं प्रधानं यस्य स इति बहु। Out of affection for Rama, Dasa- may waive his प्रतिज्ञा to Kaikeyi, but to save his father from such possible अन्याय, Rama retired to forest without taking leave of his father. The poet did this to make his hero more elevated as a धर्म and सत्यवीर ॥ So the reading सत्यवचनरक्षणपरम् (Q. रामम्) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत + णिच + तुमुन। पुत्रविरहशोकाग्निना— पुत्रेण विरहः इति सुप्सुपेति। पुत्रात् पुत्रस्य वा विरहः ६तत् or सुपसुपा may fit in well here. तज्जन्यः शोकः इति शाकपार्थिवादित्वात् समासः। स एव अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः। तेन।

4. दग्धहृदयः—दग्धम् हृदयं यस्य स इति बहु। The agent of the root दह् [of दग्ध] is the—शोकाग्निः which is set apart from the compound word दग्धहृदयः। Such a practice is allowed and parsed by the dictum—सापेक्षत्वेऽपि गमकत्वात् समासः॥ समुद्र गृहके—Locative case. Haravali writes—समुद्रगृहमित्याहुः धारायन्त्र-

निकेतनम् ; A pavilion or house fitted with springs [fountains] was called समुद्रगृहम्—जलयन्त्रगृहमिति विकाण्डशेष: । क्षुद्रं समुद्रगृहमिति अल्पार्थे स्वार्थे वा कन् प्रत्यय: । अधि ७मी । or समुद्रगृहक may mean a big palace standing facing a lake ; big lakes often pass by the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जयपुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगक्षयसन्निकर्षे—अधि or भावे ७मी । युगानां (चतुर्युगस्य) क्षय: विनाश: इति ६तत् । तस्य सन्निकर्ष: प्रत्यासत्ति: इति ६तत् । तस्मिन् । प्रत्यासन्ने सति । युगानाम् अवसाने इति भाव: । प्रलये इत्येव अर्थ: ।

8. शोषम्—obj to व्रजन् । शुष् + घञ् भावे । शुष्कताम् ।

9. महोदधि:—महान् उदधिरिति कर्मधा । The rule "आन्महत: समानाधिकरणजातीययो:" directs आत after महत् ।

10. अप्रमेय:—प्रमातुम् परिमातुम परिच्छेत्तुम (to measure) इति यावत् शक्य. इति प्र + मा + यत् ; तस्मात् अन्य: इति नञ्समास: । The महोदधि is also so described by Kalidasa in Raghu XIII.

11. मण्डलमात्रलक्ष्य:—मण्डलम् एव इति मण्डलमात्रम्—मयूरव्यंसकादित्वात् नित्यसमास:, only the orb ; तेनैव लक्ष्य: दृश्य: इति ३तत् वा सहसुपा ; qual. सूर्य: ।

12. पतन्—पत् + शतृ । adj to सूर्य: । Like the sun the king is about to set or die.

13. शोकात्—हेतौ ५मी ; यद्वा शोकम् आश्रित्य इति ल्यप्लोपे ५मी ।

14. शिथिलदेहमति:—adj. to नरेन्द्र: । देहश्च मतिश्च इति देहमती—द्वन्द्वसमास: । शिथिले देहमती यस्य स इति बहु । Not only his देह but—internal मति too is declining fast ; this suggests his approaching death. The three उपमा paints loss of power becoming more and more distinct and manifest to all.

N B.—The rhetoric in the sloka is मालोपमा—मालोपमा यदे-

कस्योपमानं बहु दृश्यते। Here is one उपमेय only—it is नरेन्द्रः; but three upaman—मेरुः, महोदधिः and सूर्यः; hence it is मालोपमा।

He was high like Meru by his stature, colour and स्थिरत्व; like ocean by his अगाधता of गुण; and like sun by his power.

काञ्चुकीयः—भवति! गच्छ।

प्रतिहारी— अय्य! तह [आर्य्य तथा]। (निष्क्रान्ता)।

काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु (? नु) खलु रामनिर्गमनदिनादारभ्य शून्येवेयमयोध्या संलक्ष्यते। कुतः ?—

Cham.—Madam! Please go onward!

Port.—Sir! Let it be so—(goes away).

Ch.—(Looking around) Alas! The city (of Ayodhya) appears void from the very day Ramchandra left it. How? (or-do you ask why?)—

Beng.—কাঞ্চু—ভদ্রে চল। প্রতি—আর্য্য! তথাস্তু। (চলিয়া গেলেন)। কাঞ্চু—(চারিদিক দেখিয়া) অহো! রামচন্দ্রের বনগমন দিন হইতেই অযোধ্যা পুরী যেন শূন্য বলিয়া বোধ হইতেছে (or—অযোধ্যা পুরী শূন্য দেখাইতেছে)। কিরূপ ?—

नागेन्द्राः यवसाभिलाषविमुखाः सास्रेक्षणाः वाजिनो
ह्रेषाशून्यमुखाः सवृद्धवनितावालाश्च पौरा जनाः।
त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा
रामो याति यया सदारसहजस्तामेव पश्यन्त्यमी॥ २

अन्वयः—सास्रेक्षणाः नागेन्द्राः यवसाभिलाषविमुखाः। वाजिनः ह्रेषाशून्यमुखाः। अमी त्यक्ताहारकथाः सुदीनवदनाः उच्चैः क्रन्दन्तः सवृद्धवनितावालाः पौराः जनाश्च यया दिशा सदारसहजो रामो याति तामेव पश्यन्ति।

The elephants, with tears in eyes, have desisted from taking fodder (have lost any desire for fodder). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramchandra has gone away with his wife and brother.

Beng.—গজরাজগণ সজলনয়নে আহার গ্রহণে বিমুখ হইয়াছে। অশ্বরাজিও হ্রেষারব বন্ধ করিয়াছে। আবালবৃদ্ধবনিতা পুরবাসিবর্গ ভোজনের কথাও ভুলিয়া গিয়াছে। তাহারা দীনমুখে উচ্চরবে ক্রন্দন করিতেছে ; আর ভ্রাতা ও পত্নী সহ রামচন্দ্র যে দিক দিয়া গিয়াছেন সেই দিকেই তাকাইয়া রহিয়াছে।

Tika.—'साश्रुचक्षुः' सजलनेत्राः 'नागेन्द्राः' गजश्रेष्ठाः 'यवसाभिलाषविमुखाः' खाद्यग्रहणे स्पृहारहिताः 'वाजिनः' अश्वाः 'ह्रेषाशून्यमुखाः' ध्वनिरहितवदनाः। 'अमी' पुरतोदृश्यमानाः 'त्यक्ताहारकथाः' परित्यक्तभोजनवार्त्ताः भोजनस्य कथामपि परित्यज्य इत्यर्थः सुदीनवदनाः सातिशयं दैन्याक्रान्तमुखाः 'उच्चैः' तारस्वरेण 'क्रन्दन्तः' रुदन्तः 'सवृद्धबालवनिताः' वृद्धैस्तथा बालैः वनिताभिश्च सह 'पौराः' पुरनिवासिनः जनाः 'यया दिशा' येन दिग्विभागेन 'सदारसहजः' पत्न्या सीतया तथा सहजेन भ्रात्रा लक्ष्मणेन च सह 'रामो याति' तामेव दिशम् पश्यन्ति निरीक्षन्ते। शार्दूलविक्रीड़ितं वृत्तम् ॥

Notes

1. अहो तु (नु) खलु—Indeclinables—denoting certainty in grief. खलु अवधारणे अव्ययम्। नु इति वाक्यलङ्कारे—यद्वा अवधारणादार्थ्यें। Bhasa uses both तु and नु in such cases.

2. रामनिर्गमनदिनात्—आरभ्यशब्दयोगे ५मी। रामस्य निर्गमनं अयोध्यायाः वहिर्गमनमिति ६तत्। तस्यदिनमिति ६तत् ; तस्मात्।

3. संलक्ष्यते—सम् + लक्ष् + कर्मणि वाच्ये लट् ते। दृश्यते appears.

4. सास्रेक्षणाः—अस्रम् अश्रु। अस्रैः सह वर्तमानं यत् तदिति बहु। सास्र ईक्षणं येषां ते इति बहु। Prof. Kale connects it with वाजिनः। But we differ, for otherwise खाद्यविमुखता of elephants are not vividly accounted for. Elephant's feelings too are keen.

5. नागेन्द्राः—नागेषु इन्द्राः श्रेष्ठा इति सुप्सुपा। नागोयम् इन्द्र इव इति उपमिततत्; or नागानाम् इन्द्राः, शेषे ६तत्।

6. यवसाभिलाषविमुखाः—adj to नागेन्द्राः। यवसस्य पशुखाद्यस्य (fodder) अभिलाषः इति ६तत्। विरुद्ध मुख यस्य स इति विमुखः—बहु। यवसाभिलाषात् or तत्र विमुखाः इति सहसुपा।

7. क्लेषाशून्यमुखाः—adj. to वाजिनः; क्लेषयाशून्यमिति ३तत्। तादृशानि मुखानि येषां ते इति बहु।

8. त्यक्ताहारकथाः—आहारस्य कथाः इति ६तत्। त्यक्ता आहारकथाः यैस्ते इति बहु; adj. to जनाः।

9. सुदीनवदनाः—adj. to जनाः। सुष्ठुदीनम् इति प्रादितत्। सुदीनानि वदनानि मुखानि येषां ते इति बहु।

10. सवृद्धवनिताबालाः—adj. to जनाः। वृद्धाश्च वनिताश्च बालाश्च इति वृद्धवनिताबालाः द्वन्द्वसमासः। तैः सह वर्तमानाः ये ते इति तुल्ययोगी बहु।

11. पौराः—पुरे भवाः इति पुर + अण्; adj. to जनाः।

12 दिशा—करणे or प्रकृत्यादित्वात् तृतीया; cf. कतमेन दिग्विभागेन गतः सः जाल्मः?

13. सदारसहजः—adj. to रामः; सह जायते इति सह + जन् + ड कर्तरि। सहोदरः i. e. भ्राता। दाराश्चसहजश्च दारसहजाः or better दारसहजौ as in भर्तृदारयोः। ताभ्याम् सह वर्तमानः यः स इति बहु; here दार meaning wife is masc. plural, but कलत्र as seen before is neuter sing.

यावदहमपि महाराजस्य समीपवर्त्ती भविष्यामि। (परिक्रम्यावलोक्य) अये, महाराजो महादेव्या सुमित्रया च सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्य आत्मानमेव संस्थापयन्तीभ्याम् अन्वास्यमानस्तिष्ठति। कष्टा खल्ववस्था वर्त्तते! एष एष महाराजः—

Eng.—Let me too approach his majesty. (Having walked round and looking) Well ! here sits his majesty being waited upon by her majesty the chief queen and queen Sumitra who have checked their grief however unbearable it may be, due to their separation from their sons, and have composed their ownselves. Alas ! What a pitiable condition. Here is his majesty.

Beng.—আমি তাহ'লে এখন মহারাজের কাছেই যাই। (পরিক্রমণ করিয়া এবং চারিদিক্ দেখিয়া) এই যে মহারাজ এইখানেই আছেন। মহারাণী (কৌশল্যা) এবং (রাণী) সুমিত্রা পুত্রবিচ্ছেদ-শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই সবাস্ত হইয়া (আপনা হইতেই সুস্থির হইয়া) এখন মহারাজের শুশ্রূষায় নিযুক্ত আছেন। আহা! অত্যন্ত কষ্টের অবস্থাই হইয়াছে। এই যে আমাদের মহারাজ—

Tika.—महादेव्या 'मुख्यया राज्ञ्या' कौशल्यया इत्यर्थः। 'सुदुःसहमपि' सोढुम् अशक्यमपि, पुत्रविरहसमुद्भवम्' तनयविच्छेदजनितम् शोकम् 'निगृह्य' शमयित्वा। 'संस्थापयन्तीभ्याम्' पर्यवस्थापयन्तीभ्याम् महादेवीभ्याम् अन्वास्यमानः 'उपास्यमानः' सेव्यमानः तिष्ठति महाराजः। कष्टा कष्टदायिका 'अवस्थावर्त्तते'।

Notes.

1. समीपवर्त्ती—adj. to अहम्। संगताः आपो यत्र तत् समीपमिति बहु,

"अकपुरुषः पद्मामानचे" इति समासान्तः। "इग्लक्षपसगेभ्योऽप ईत" इति अप ईत्वम्। समीपे वर्त्तते इति समीप + वृत + णिनि। यावद्भवामि इतीत्यवायुक्तःपाठः।

2. महादेव्या सुमित्रया च—अनुक्ते कर्त्तरि तृतीया the verb being अन्वास्यमानः। महतीदेवी तयेति कर्मधा पुंवद्भावश्च। महती महादेवीश्च।

3. सुदुःसहम्—दुःखेन सह्यते इति दुर + सह् + खल् कर्मणि। सुष्ठु दुःसहम् इति प्रादि ; adj to शोकम्।

4. पुत्रविरहसमुद्भवम्—adj. to शोकम् ; सम् + उद् + भू + अप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुत्रेण विरह इति सुपसुपा or ३तत् ; or ६तत्। पुत्रविरहः समुद्भवः यस्य तमिति बहु।

5. निगृह्य—नि + ग्रह् + ल्यप —Having checked.

6. आत्मानम्—obj to संस्थापयन्तीभ्याम्। It refers to Kausalya's as well as sumitra's own selves.

7. संस्थापयन्तीभ्याम्—adj to महादेव्या and सुमित्रया to be taken together, hence dual. सम् + स्था + णिच् + शतृ fem. तृतीया द्विवचने।

8. अन्वास्यमानः—अनु + आस् + कर्मणि वाच्ये शानच्। Participle adj. to महाराजः—its subject is महादेव्या and सुमित्रया। अनु + आस् is identical with उप + आस —hence it means to serve, to wait upon. The construction runs thus…आत्मानमेव संस्थापयन्तीभ्याम् महादेव्या सुमित्रया च अन्वास्यमानः महाराजः तिष्ठति।

9. कष्टा—adj. to अवस्था। कष्ट is both noun and adj. ; when adjective it means painful or pitiable. एष एषः इति आवेगे द्विरुक्तिः।

पतत्युत्थाय चोत्थाय हाहेत्युच्चैर्लपन् मुहुः।
दिशं पश्यति तामेव यया यातो रघूद्वहः ॥३॥

(निष्क्रान्तः) ॥ मिश्रविष्कम्भकः ॥

अन्वयः—हा हा इति मुहुः उच्चैः प्रलपन् उत्थाय उत्थाय च पतति। यया [दिशा] रघूद्वहः यातः तामेव दिशं पश्यति च।

Eng.—(His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying "alas ! alas !" and is (now) rising and (then) falling. He casts his eyes in the very direction through which the best of the Raghus (Rama) has departed. (Exit). [Interlude].

Beng.—(আমাদের এই মহারাজা) হা হা এই প্রকার উচ্চরবে পুনঃ পুনঃ বিলাপ করতঃ (একবার) উঠিতেছেন (আবার) পড়িতেছেন ; আর যে দিকে রঘুনাথ গিয়াছেন সেই দিকেই দৃষ্টিপাত করিতেছেন। (নিষ্ক্রমণ)—বিষ্কম্ভক ॥

Tika.—'हा हा' अहो कष्टम् [आवेगे द्विरुक्तम्] इति इत्यम् मुहुः पुनः पुनः 'उच्चैः तारस्वरेण प्रलपन्' विलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, (अस्माकं महाराजः) 'उत्थाय उत्थाय पतति' अधुना शय्यायाः उत्तिष्ठति तन्मुहूर्त्त एव शोक-विह्वलत्वात् भूमौ निपतति, (अपि च) यया दिशा येन दिग्विभागेन रघूद्वहः रघुकुल-भूषणः रामो यातः वनमुद्दिश्य चलितः तामेव दिशं पश्यति निरीक्षते च ।

Notes.

1. इति—अव्यय—obj. to प्रलपन् ।

2. रघूद्वहः—verb to यातः । उद्वहति इति उद् + वह + अच् कर्त्तरि । रघूनां लक्षणया रघुवंशीयानाम् उद्वहः इति ६तत् । उद्वहः glory, glorifier.

Remark—A विष्कम्भकः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be मिश्र when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a शुद्धविष्कम्भक see beginning of Act VI here, There the actors are of higher order.

Thus we read in Sahityadarpan :—

वृत्तवर्त्तिष्यमाणानां कथांशानाम् निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः। मध्येन मध्यमाभ्याम् वा पात्राभ्यां सम्प्रयोजितः। शुद्धःस्यात् सतु सङ्कीर्णोनीच-मध्यमकल्पितः।

(ततः प्रविशति यथानिर्द्दिष्टो राजा देव्यौ च)

N. B.—Here the scene (दृश्यपट) is lifted up and is seen by the audience as—the king entering as described (i.e in a wailing mood) being waiten upon by the two queens Kausalya and Sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !
हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र ।
हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !
हा हा गताः किल वनं वत मे तनूजाः ॥

Prose—(अन्वयः)—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा ! मे तनूजाः वनं गताः किल ।

Eng.—Alas ! my darling Rama the gladdener of the eyes of the people ! Alas ! my darling Lakshmana whose person is full of all auspicious marks all over ! Alas ! devoted Maithili (the daughter of the ruler of Mithila) whose heart (mind) is ever fixed on her husband ! Alas ! may sons have all departed to the forest.

Beng.—হা বৎস ! লোকলোচনানন্দরাম ! হা সর্ব্বসুলক্ষণশরীর লক্ষ্মণ ! হা পতিগতপ্রাণা সাধ্বি মৈথিলি ! আহা, আমার পুত্রগণ সব বনে গিয়াছে।

Tika.—हा अहो वत्स ! प्रियतम ! जगतां जनञ्जानानां 'नयनाभिराम' लोचनानन्ददायक राम ! हा अहो वत्स 'सलक्षणसर्वगात्र' शोभनचिह्नयुक्तसकल-शरीर लक्ष्मण ! हा साध्वि सुशीले ! 'पतिस्थितचित्तवृत्ते' पतिगतप्राणे मैथिलि सीते ! हा हा 'मे मम तनूजाः' 'वनं कानन' गताः' प्रस्थिताः किल [ऐतिह्ये अरुचौ अवधारणे वा अव्ययम्] वनं ते प्रस्थिताः इति मह्यं न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world (by transference of epithet—लक्षणाऽसया); जगद्वासिनामित्यर्थः । शेषे ६ष्ठी ।

2. नयनाभिराम—adj. to राम which is in the vocative case. अभिरयमन्ति अनेन इति अभि + रम् + णिच् करणे घञ । नयनयोरभिरामः इति ६तत् । Or अभि रमन्ते येन इति रम घञ् करणे ।

3. सलक्षणसर्वगात्र—adj. to लक्ष्मण ! लक्षणैः शुभचिह्नैः सह वर्त्तमानं यत् तदिति वहु । सर्वं गात्रमिति कर्मधा । 'सलक्षणं सर्वगात्रं यस्य स इति वहु, ।

4. साध्वि—adj. to मैथिलि । fem. of साधु is साध्वी as well as साधु ; all the words here are used in सम्बोधने ।

5. पतिस्थितचित्तवृत्ते—adj. to मैथिलि । चित्तस्यवृत्तिः (function) इति ६तत् । पत्यौ स्थिता इति ७मीतत् or better सुप् सुपा । पतिस्थिता चित्तवृत्तिर्यस्याः सा इति वहु, ; तत्सम्बोधने । Mark the appropriate adjectives used here by Dasaratha.

6. तनूजाः—तनू or तनु = देहः । ततः जायते इति तनू + जन् + ड कर्त्तरि । (those born of my loin i. e. my sons). By this Dasaratha seems to include Sita as well—the wife of his तनुज and as like his daughter. Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुचौ etc । तेषां वनगमनं न मह्यं रोचते इति भावः । I do not approve of their banishment, or they are indeed gone to वन though not declared directly by me.

(राजा)—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्तस्नेहमपि तावल्लक्ष्मणं द्रष्टुमिच्छामि । वधु वैदेहि—

Beng.—কি আশ্চর্য্য! লক্ষ্মণ ভ্রাতার প্রতি অনুরাগবশতঃ পিতৃস্নেহ উপেক্ষা করিয়াছে তবুও আমার তাহাকে দেখিতে ইচ্ছা হইতেছে। হা বধূ জানকি—

Eng.—What a wonder ! Lakshman has bade good bye to his devotion for his father on account of his (deep) affection for his brother, yet I long to see him. Alas Sita ! my daughter-in-law !

Tika.—'चित्रम्' विस्मयजनकं 'खलु इदम्' यत् 'भ्रातृस्नेहात्' भ्रातरि रामचन्द्रे लक्ष्मणस्य यः स्नेहातिशयो विद्यते तस्यैव प्रभावात् 'पितरि मयि विमुक्तस्नेहमपि त्यक्तानुरागमपि तावत् लक्ष्मणं द्रष्टुमिच्छामि' अभिलषामि । [हा] वधु ! वैदेहि विदेहराजतनये । यद्यपि लक्ष्मणः रामचन्द्रं प्रति भक्तिम् अनुसृत्य माम् उपेक्ष्यैव वनं गतः, तथापि तं द्रष्टुम् इच्छामि इत्येव विस्मयकरम् । [तथा च "प्रणयप्रवणं चेतः विगुणेष्वपि बन्धुषु"—श्रीश्रीचण्डिकायाम्] ।

Notes

1. चित्रम्—adj. to इदम् ।

2. भ्रातृस्नेहात्—हेतौ ५मी । यद्वा भ्रातृस्नेहम् अनुसृत्य इति ल्यप्लोपे ५मी । भ्रातुः स्नेहः इति ६तत् or भ्रातरि स्नेहः सुप्सुपा ।

3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तमिति बहु । Qual. लक्ष्मणम् ।

Remark—Here the paternal feeling has got triumphant. Lakshmana loved both his father and brother ; but his love for his father yielded to his love for his brother which led him to follow Rama to the forest—without caring for what

may befall to his father the king. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman (to him) and longs to see him (Lakshman) again. Here the unselfish love of the King has been very nicely depicted. It is what is called visuddha vatsalya (विशुद्ध वात्सल्य)—in the rhetorics of the Vaishnavas headed by Sri Rup Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called माया and that it is नीचगामी (flows on to lowergradations). See Tika.

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।
अयशोभाजनं लोके परित्यक्तस्त्वयाप्यहम ॥ ५ ॥

Prose.—अहं रामेणापि परित्यक्तः ; लक्ष्मणेन गर्हितश्च । त्वयाऽपि परित्यक्तः (सन्) लोके अयशोभाजनं [संजातः] ।

Eng.—[My darling Sita] farsaken as I have been by Rama, I have been blamed by Lakshmana. Now abandoned by you, I have turned out an object of ill-fame.

Beng.—(বৎসে সীতে) রামের মত পুত্রও আমায় ত্যাগ করিয়া গিয়াছে, লক্ষ্মণও আমাকে কটু বাক্য কহিয়াছে। আবার তুমিও ছাড়িয়া গিয়াছ তাই আমি লোকে কলঙ্কভাগী হইয়াছি।

Tika.—বৎসে সীতে ! অহং রামেণ অপি পিতৃভক্তেন গুণশালিনা অপি পুত্রেণ রামচন্দ্রেণ পরিত্যক্তঃ উজ্ঝিতঃ । (তথা) লক্ষ্মণেন গর্হিতঃ "হনিষ্যে পিতরং বৃদ্ধং কৈকেয্যাসক্তমানসম্" ইত্যেবংপ্রকারেণ কদর্থিতশ্চ । (তদপি কথঞ্চিৎ ময়া সোঢ়ম্ যতোঽয়ং দৃঢ়চিত্তা পুরুষা নতু নার্য্যঃ । পরম্) ত্বয়া অপি কোমলহৃদয়য়া রমণীরত্নেন পুত্রবধ্বা পরিত্যক্তঃ সন্ অহং লোকে জন-সমাজে অযশোভাজনম্ কলঙ্কাস্পদং সংজাতঃ ইতি ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह + क्त कर्मणि। Lakshman attacked the old King with furious words. These will be found in the Ramayana.

3. अयशोभाजनम्—same case with अहम्। भाजनं पात्रम्। यशः ख्यातिस्तस्मात् अन्यदिति अयशः—तदन्यत्वमित्यर्थं नञतत्। अयशसः भाजनम् इति ६तत्। भाजनम् is a word always used in the neuter and hence known as अजहल्लिङ्गम्। To be forsaken by meritorious पुत्रवधू too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधु वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः। शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति। कौशल्यामातः क्वासि ?

Eng.—Ram ! my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children, please give me reply. Alas ! all is void, and nobody replies. Ha the son of Kausalya where are you ?

Beng.—পুত্র রাম, বৎস লক্ষ্মণ, বধূ বৈদেহি, হে আমার স্নেহভাজন সন্তানগণ আমার কথার উত্তর দাও। অহো, সব শূন্য—কেহই উত্তর দিতেছে না। কৌশল্যানন্দন, তুমি কোথায় ?

Tika.—'प्रयच्छत देहि मे' मह्य 'प्रतिवचन' प्रत्युत्तरम्। 'पुत्रकाः' हे अनुकम्पिता स्नेहभाजनतनयाः ! 'शून्यमिदम्' न कोऽपि अत्र वर्त्तते इत्यर्थः। यद्वा स्नेहभाजनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यं मन्ये। कौशल्यामातः—कौशल्यानन्दन ! 'क्वासि' क्व कुत्र असि त्वमिति शेषः।

Notes

1. प्रयच्छत—प्र + दाण्भ्वादि (= यच्छ) + लोट त ।

2. मे—सम्प्रदाने चतुर्थी ।

3. प्रतिवचनम्—प्रति + वच् + लुट ; obj. to प्रयच्छत ; reply.

4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form acc. to Panini should have been कौशल्यामातृकः—as कप् must be added to all words ending in ऋ in Bahuvrihi by the rule—नद्यृतश्च । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say much on such forms they support it indirectly, so we take these as irregular uses or शिष्टप्रयोग । As said before commentators however think the कप् optional here. See P. 100 सुमित्रामातः ante. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. "मातृकस्य मातुः पुत्रे मात स्ततो धौ" । this is explained as महाकुलसम्भूतायाः स्त्र्यापत्यस्यापिस्तुतिर्मातृस्तुतिस्तस्यां गम्यमानायां मातृकस्य मातः स्यात धौ परे सम्बोधने इत्यर्थः पुत्रे वाच्ये । हे गार्गीमातः । हे वात्सीमातः = हे पुत्र धन्योऽसि ।

The simple meaning is this—the word मातृक (in Bahuvrihi) in changed to मातः in the vocative case provided the mother be of noble lineage and son is referred to thereby. Here the word कौशल्यामातः thus refers to Ram, and Kausalya comes of

noble lineage and so we have got this form only—the meaning being "oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्या" । Kausalya was the daughter of the King of Kosala (कोसल)—it is south Kosala (दक्षिणकोसल) quite different from North Kosala (उत्तरकोशल) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and and the latter corresponds with tract of land near about Jabbalpur in the Central provinces.—(cp—Mahakosal congress committee).

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !
गुरुशुश्रूषणेयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ९ ॥

Eng.—On Ramchandra, true to your words ! conquerer of anger (subduer of wrath) ! devoid of (or—free from) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—হে সত্যপ্রতিজ্ঞ, ক্রোধজয়িন্, দ্বেষরহিত, জগৎপ্রিয়, হে গুরুসেবাপরায়ণ (রাম), আমার কথার উত্তর দাও।

Tika —'सत्यसन्ध' अवितथप्रतिज्ञ ! (यत: रामचन्द्र: पितृसत्यपालनार्थं वनं प्रस्थित: अत: स सत्यसन्ध:), जितक्रोध ! क्रोधजयिन् (निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अत: जितक्रोध: स:). विमत्सर ! मात्सर्यरहित ! (भरतस्य राज्यलाभेऽपि तं प्रति विद्वेषरहित: अत: विमत्सर:), जगत्प्रिय ! (स्वगुणै: जनप्रीतिम् सोऽर्जितवान् अत: स जगत्प्रिय:), गुरुशुश्रूषणे युक्त ! गुरुणां पूज्यानां शुश्रूषणे सेवायाम् युक्त रत ! (राक्षसवधादिना विश्वमित्रादीनां पूज्यानां सेवासु च नियुक्त: अतएव गुरुशुश्रूषणे युक्त:) 'मे मह्यं प्रतिवाक्यं प्रत्युत्तरं प्रयच्छ' देहि ॥

Notes

1 सत्यसन्ध—vocative case. सत्या सन्धा प्रतिज्ञा यस्य स इति बहु,।

2. जितक्रोध—जितः क्रोधः येन स इति बहु। See Tika also.

3. विमत्सर—मत्सरम् विद्वेषः। विगतं मत्सरं यस्मात् स इति बहु; alternative form is विगतमत्सरः by the rule "प्रादिभ्यो धातुजस्य वाच्यो वा चोत्तरपदलोपश्चेति"। See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [by transference of epithet or लक्षणा] जगद्वासिनां प्रिय इति ६तत्। प्रीणाति इति प्री + क कर्त्तरि = प्रियः।

5. गुरुशुश्रूषी—गुरूणां (कर्मणि ६ष्ठी) शुश्रूषणं सेवा इति ६तत्। श्रु + सन + लुट् = शुश्रूषणम्। विषयाधिकरणे ७मी।

Remark—All the adjectives used here are significant proclaiming various virtues of Ram, so here is the rhetoric known as Parikara "साभिप्रायैः विशेषणैः परिकरो मतः"—Sahityadarpan.

(राजा) हा क्वासौ सर्वजनहृदयनयनाभिरामो रामः, क्वासौ मयि गुर्वनुवृत्तिः। क्वासौ शोकार्त्तेषु अनुकम्पा। क्वासौ तृणवद-गणितराज्यैश्वर्यः। पुत्र राम! वृद्धं पितरं मां परित्यज्य किम-सम्बन्धेन धर्मेण ते कृत्यम्। हा धिक्! कष्टं भोः—

Eng.—Alas! where is Ram—the gladdener of the eyes and heart of all! where is his extreme obedience to me! where is his sympathy with the aggrieved! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw)! Ho my son! Ram! having left me, the old father, what are you to do with that unformed religion (rite)—which snatches you away from me (or—which has cut off all your connection with me). Alas! O woe!

Beng.—হায়! কোথায় সেই সর্ব্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র! কোথায় বা আমার প্রতি সেই মহতী অনুবর্ত্তিতা। কোথায় বা সেই শোকার্ত্তের প্রতি করুণা। কোথায়, কোথায় সে যে তৃণের মত রাজশ্রী তুচ্ছ করিয়া গিয়াছে! পুত্র রাম! এই বৃদ্ধ পিতাকে ত্যাগ করিয়া সম্বন্ধহীন ধর্ম্মপালনে তোমার কি প্রয়োজন? হা ধিক্! কি কষ্ট!

Tika.—'सर्वजनहृदयनयनाभिरामः' निखिललोकानां हृदयनयनरञ्जनः रामः। 'क्व' कुत्र 'असौ' मयि दशरथे 'गुरु महती अनुवर्त्तिता'। त्वं चिरं मयि अनुरक्त आसीः—अद्य खलु तदनुवर्त्तनं कथं त्वयि न प्रेक्षे? ते शोकार्त्तेषु शोकपीडितेषु अनुकम्पा करुणा कुत्र। सा कुत्र गता। त्वं चिरं हि शत्रौ निपीडितेषु करुणां प्रदर्शयामासिथ अद्य त्वद्वियोग-शोकाखिन्नं मां कथं न दर्शनदानेन अनुकम्पसे? 'तृणवदगणितराज्यैश्वर्य्यः' राज्यं राजैश्वर्य्यं च यः तृणाय मत्वा परित्यक्तवान स त्वम् अद्य कुत्र? 'असम्बद्धेन' मया सह सम्बन्धशून्येन धर्मेण पितृसत्यपालनरूपेण धर्मेण ते किं कृत्यं किं कार्य्यम्? पितृसत्यरूपं धर्मं पालयितुं त्वं वनं प्रविष्टः परं स हि धर्मः मया सह तव सम्पर्कं छिन्नवान्—ईदृशेन मत्सम्पर्कच्छेदिना धर्मेण तव किं कार्य्यम् स्यात्?

Notes.

1. सर्वजनहृदयनयनाभिरामः—adj. to रामः। हृदयं च नयनं च हृदयनयने or हृदयनयनम् (with जातिविवक्षा) by the rule "जातिरप्राणिनाम्।" द्वन्द्वसमासः। सर्वे जना इति कर्मधा। सर्वजनहृदयनयने इति ६तत्। तेषाम् अभिरामः। Or ते अभिरमयतीति सर्वजनहृदयनयन + अभि + रम + णिच् अण् कर्त्तरि by the rule "कर्म्मण्यण्"।

2. गुर्वनुवृत्तिः—गुर्वी (गुरुर्वा) i.e. महती अनुवृत्तिरनुवर्त्तनमिति कर्मधा।

3. शोकार्त्तेषु—अधिकरणे ७मी। शोकेन ऋतः आर्त्तो वेति ३तत्।

4. तृणवदगणितराजैश्वर्य्यः—subj. to वर्त्तते (understood). न गणितमिति नञ्तत्। तृणेन तुल्यं इति तृण + वति। तृणवत् अगणितम् इति सुप्सुप।

द्रव्यवत्—may also be read separately. राज्यं च ऐश्वर्यं चराज्यैश्वर्य—मिति द्वन्द्वसमासः। Kingdom and prosperity ; or better राज्यस्य ऐश्वर्यमिति इतत्। Royal prosperity. द्रव्यवद्गणितं (or if द्रव्यवत् be read separate then simply अगणितम्) राज्यैश्वर्यं येन स इति बहु—।

5. असम्बद्धेन—adj to वनेषु which is an instance of प्रयोजनार्थे or कारणे तृतीया। Some also explain असम्बन्ध as inconsistent or unfounded. All these qualities refer to Rama here. Dasaratha very aptly describes Rama.

सूर्य्य इव गतोरामः सूर्य्यं दिवस इव लक्ष्मणोऽनुगतः।
सूर्य्य दिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

Prose—रामः सूर्य्य इव गतः। दिवसः सूर्य्यमिव, लक्ष्मणः (रामम्) अनुगतः। सूर्य्यदिवसावसाने छायेव सीता न दृश्यते।

Eng.—Just like the sun, Ram has departed ; Lakshman has followed him just as the day does the Sun ; Sita is as well, not to be seen, just like the shadow that vanishes at the disappearance of the sun as well as the day.

Beng.—সূর্য্যের ন্যায় রামচন্দ্র চলিয়া গিয়াছেন। দিবস যেমন সূর্য্যের অনুগমন করে সেইরূপ লক্ষ্মণও রামের অনুসরণ করিয়াছে ; আর সূর্য্য এবং দিবস গত হইলে ছায়া যেরূপ আর দেখা যায় না সেইরূপ সীতাকেও আর দেখা যাইতেছেনা।

Tika.—रामः सूर्य्य इव गतः। यथा सूर्य्योऽस्तमेति एवं दीप्तिमान् रामोऽपि अयोध्यायाः अदर्शनं गतः। दिवसः दिवाभागः सूर्य्यमिव—यथा दिवसः सूर्य्यम् अनुगच्छति, यादृक् सूर्ये अस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्ष्मणः रामम् अनुगतः। रामस्य अदर्शनेनैव सह लक्ष्मणस्यापि अदर्शनं सम्भूतम्। 'सूर्य्यदिवसावसाने छायेव'—सूर्य्यस्य तथा दिवसस्य अवसाने अन्ते—अदर्शने सञ्जाते इति यावत्, छाया यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते।

Notes

1. सूर्य्यदिवसावसाने—भावे ७मी। सूर्य्यश्च दिवसश्च इति सूर्य्यदिवसौ द्वन्द्व-समासः। तयोरवसाने इति ६तत।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakhman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of सूर्य्य, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

(ऊर्द्ध्वमवलोक्य) भो कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः।
वने व्याघ्री च कैकेयी त्वया किं न कृतं त्रयम् ॥८॥

Prose.—वयम् अनपत्याः (कृताः); रामः अन्यस्य महीपतेः पुत्रः (कृतः), कैकेयी च वने व्याघ्री कृता ; त्रयं त्वया किं न कृतम् ? (अपि तु कृतमेव इत्यर्थः)।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son (successor) of another King, and turned Kaikeyi into a tigress of the forest.

Beng.—অরে দুরদৃষ্ট, তুমি কি তিনটী (দারুণ) কর্ম্ম কর নাই ? (কি কি বলিব ?) দেখ তুমি আমাকে পুত্রহীন করিয়াছ। রামকে অন্য রাজার পুত্র করিয়াছ ; আর কৈকেয়ীকে বনের ব্যাঘ্রী করিয়াছ।

Tika.—भोः अरे कृतान्तहतक ! दुष्ट अदृष्ट ! ["कृतान्तो यमसिद्धान्तदैवाकुशल-कर्मसु" इति अमरवचनात् अत्र कृतान्तशब्दस्य दैवम् इत्येव अर्थः]। हतः (मन्दः)

एव इति हतकः। [स्वार्थे (अल्पार्थे वा) कन् प्रत्ययः]। दुष्टः कृतान्तः इति कृतान्त-हतकः ["कुत्सितानि कुत्सनैः" इति सूत्रेण कर्मधारयः] अतएव रे मन्द दैव! रे दुष्ट अदृष्ट?—इत्येव अर्थः।

(त्वया दुष्टेन दैवेन) वयम् अहं (दशरथः) अनपत्याः पुत्रहीनाः (कृताः) रामोऽस्ति मे श्रेष्ठ पुत्रः। तस्य वनगमने अहं नूनम् पुत्रहीनः संजातः। रामं लक्ष्मणं च विना किं मे इतराभ्याम् पुत्राभ्याम्। (एवम् च तथा) रामः अन्यस्य कस्य-चित् महीपतेः राज्ञः पुत्रः (कृतः)—अन्यस्य पुत्रत्वेन रामः परिणतः। सत्यं रामम् अन्तरेण अहं पुत्रहीनः सम्भूतः। परम् रामो न मृतः। अपि स वनं गतः—तत्र राजयान्तरं सोऽवश्यमेव स्वभुजबलेन जेष्यति। तत्र राजेत्र सः अभिषिक्तो भविष्यति।

ननु यस्य राज्ञः राज्यम् स लप्स्यते तस्यैव स पुत्रस्वरूपो भविष्यति। अहो दुःखम्! जीवितोऽपि मे पुत्रः मम उत्तराधिकारी न जातः—अपि तु अपरस्य कस्यचित् नृपतेरु-त्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्देनैव अदृष्टेन साधितम्। अपि च कैकेयी वने व्याघ्री (त्वया कृता)। प्राक् कैकेयी सुशीला आसीत् पश्चात् सा अरण्ये स्थिता व्याघ्री इव क्रूरचारिणी संजाता। कथम् इदम् भवति? राज्ञः अदृष्ट-वशादेव। अतएव राजा कथयति—रे दैव! त्वयैव सुशीला कैकेयी अरण्यवासिनी निष्ठुरा व्याघ्री इव खलस्वभावा कृता इति एतत् त्रयं विविधं दारुणं कर्म रे दैव! किम् त्वया न कृतम् विहितम्? अपि तु विहितमेव। मम दैववशात् एव एतत् विविधम् सञ्जातम्। अनुष्टुभ् छन्दः॥

Notes

1. वयम्—plural by the rule "अस्मदो द्वयोश्च"।

2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु।

3. महीपतेः—सम्बन्धे ६ष्ठी। मह्याः पतिरिति ६तत्। "पतिः समास एव" इति सूत्रवचनात् मुनिशब्दवत् रूपम्।

कौशल्या (सरुदितम्)—अलं दाणि महाराओ अदिमत्तं सन्तप्पिअ परवसं अत्ताणं कादुं। णं सा ते अ कुमारा महारा-अस्स समआवसाणे पेक्खिदव्वा भविस्सन्ति।

[अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्त्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति] ।

राजा—का त्वम् भोः ।

कौशलया—अशिणिद्धपुत्तप्रसविनी खु अहम् [असिन्गध-पुत्रप्रसविनी खल्वहम्] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननी त्वमसि कौसलया ?

कौशलया—महाराश्र ! सा एव मन्दभाइनी खु अहम् । [महाराज ! सा एव मन्दभागिनी खल्वहम्]

राजा—कौशलेय ! सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

Eng.—Kausalya—(with a wail) Ho your Majesty ! away with your excessively repenting and thereby making yourself dejected ; (or—there is no use of giving way to excessive grief and thereby making your self inactive) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King.—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son (Rama) [or I am the mother of the un-kind son Rama deprived of all स्नेह].

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—কৌশল্যা (ক্রন্দন করিতে করিতে) মহারাজ ! অতিশয় সন্তাপ করিয়া নিজেকে অযথা আর পরবশ করিয়া কি হইবে। সময় (বনবাসকাল) শেষ হইলে তাহাকে (সীতাকে) এবং কুমারদ্বয়কে (পুনরায়) আপনি দেখিতে পাইবেন। রাজা—ওহে তুমি কে ? কৌশল্যা—আমি স্নেহবর্জিত পুত্রের প্রসবকারিণী। রাজা—কি কি ! সর্বজননয়নাভিরাম রামের মা কৌশল্যা তুমি। কৌশল্যা—আমি সেই মন্দভাগিনী বটে। রাজা—কৌশল্যে, তুমিই সারবতী, কারণ তুমি রামকে গর্ভে ধারণ করিয়াছ।

Tika.—'अलम्' कृतम् [निषेधे अव्ययम्] 'इदानीम्' अधुना हे 'महाराज ! अतिमात्रम् अत्यन्तम् सन्तप्य' सन्तापं कृत्वा, दुःखम् प्रकाश्य परवशम् दुःखवशं वशहीनम् इति यावत् अतएव अवशम् आत्मानम् 'कर्तुम् विधातुम्। 'सा सीता तौ पुत्रौ च समयस्य वनवासकालस्य अवसाने अन्ते महाराजस्य तव प्रेक्षितव्याः दर्शनीया भविष्यन्ति। 'अस्निग्धपुत्रप्रसविनी' पितृस्नेहरहितस्य पुत्रस्य रामस्य प्रसविनी जनयित्री। 'सर्वजन हृदयनयनाभिरामस्य' सकललोकानाम् मनोनेत्राणाम् आनन्द-दायकस्य रामस्य जननी। 'मन्दाभागिनी' दुर्भाग्यवती। 'सारवती' महत्वशालिनी। कथम् ? यतः त्वया एव रामः गर्भे धृतः यतः रामसदृशस्य गुणवतः पुत्रस्य त्वमेव गर्भधारिणी अतएव त्वं सारवती खलु।

Notes

1. अतिमात्रम्—adv. modifying the verb सन्तप्य। मात्राम् अतिक्रान्तः इति प्रादिसमासः—by the rule अत्यादयः क्रान्ताद्यर्थे द्वितीयया। तत यथा तथा।

2. सन्तप्य—सम् + तप + ल्यप् (ल्यप्)।

3. परवशम्—adj. to आत्मानम्। परस्य सन्तापस्य दुःखस्य वशः अधीनः आयत्तः तम् इति ६तत्।

4. कर्तुम्—"अल खल्वोः प्रतिषेधयोः प्राचां क्त्वा" इति "क्त्वा" इत्येव वक्तुम् युक्तम्। परम् अत्र क्त्वा इत्यस्य स्थाने कर्तुम् इति कथनम् भासस्यशैली ततः अयम्—शिष्टप्रयोग इति ज्ञातव्यम्। Pt. Shastri takes अलम् in the sense of समर्थः and takes the sentence as having काकु (intonation) within. Thus कर्तुमलम् = कर्तुम् समर्थः एव। किन्तु अतएव तत्र कार्यम्। But as such is not Bhasa's use in Act I sl. 13 under "अलम् उपचेष्टुम्" &c, so perfer to take अलम् is the sense of निषेधः as before. The reading महाराज (सम्बोधन) here may be also correct.

5. समयावसाने—समयस्य वनवासकालस्य अवसानं तस्मिन्निति भावे ७मी। or कालाधिकरणे ७मी।

6. महाराजस्य – कर्त्तरि ६ष्ठी by the rule—क्तानां कर्त्तरि वा। महाराजेन is also correct here. महान्राजा इति महाराजः with समासान्त।

7. अस्निग्धपुत्रप्रसविनी—adj. to अत्रम्। स्निग्धादन्य इति अस्निग्धः—नञतत्। तादृशः पुत्रः a son deprived of स्नेह। or अस्निग्ध is cruel i.e. कर्त्तव्यपालनेन निष्ठुरप्रकृति। तस्य प्रसविनी इति ६तत्। प्र + सू + इनि स्त्रियाम् इति प्रसविनी जननी इति तावत्।

8. किं किम्—इति सम्भ्रमे द्विरुक्तिः।

9. सर्वजनहृदयनयनाभिरामस्य—adj. to रामस्य। सर्वजनानां हृदयनयनानि इति ६तत् तेषाम् अभिरामस्तस्य इति ६तत। Both कौशल्या and कौसल्या are seen.

10. मन्दभागिनी – adj. to अहम्। मन्दः भागः इति कर्मधा। स अस्या अस्ति इति मत्वर्थीय इनिः—स्त्रियाम्। or मन्दं भजते etc इति मन्द + भज + घिनुण्। Kausalya in her present state cannot but call her hapless, for her eldest sot (the heir apparent) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of पितृस्नेह ; thus she is अस्निग्धपुत्रजननी ।

11. सारवती—adj to त्वम् understood or to असि which stands for त्वम्, being a तिङन्तप्रतिरूपकम् अव्ययम् । सारः अस्या अस्ति इति मतुप् (वतुप) स्त्रियाम् । 'सारो बले स्थिरांशे च'' इत्यमरः । Here सार means essence or rather greatness, worth ; and this worth is in the shape of Rama. Ram was born in her womb so she is called सारवती—worthy. Dasaratha says this in retort to her being मन्दभागिनी । The sentence त्वया हि खलु रामो गर्भे धृतः clearly adduces reason for her being सारवती । This is our view. Some calcutta editor writes—"सारवती सत्त्वसामर्थ्यवती—पुत्रप्रवासदुःखसहनादिति भावः" —which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her सारवती, Dasarath contradicts मन्दभागिनी which Kausalya attributes to her ownself.

राजा—

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।
नैव सोढुम् न संहर्तुम् शक्नोमि मुषितेन्द्रियः ॥८॥

Prose (अन्वयः)—अहं हि मुषितेन्द्रियः (सन्) ज्वलनोपमम् अत्यन्तम् असह्यम् दुःखम् नैव सोढुम् न संहर्तुम् शक्नोमि ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like (the heat of the) fire, as I have lost all control over the organs of my senses.

Beng.—আমি কিন্তু বহ্নিজ্বালা সদৃশ এই অত্যন্ত অসহ্য দুঃখ সহ্যও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে।

Tika.—'अहं हि पुनः मुषितेन्द्रियः' एव सन् पुत्रवियोगेन नष्टेन्द्रियः सन् 'ज्वलनोपमम्' वह्निज्वालातुल्यम् अत्यन्तम् भृशम् "असह्यं" सहनातीतम् 'दुःखम् नैव सोढुम् न वा संहर्तुम्' प्रतिक्रियया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अपनेतुम् 'शक्नोमि' पारयामि, हे कौशल्ये ! अहम् खलु एतत् दुःखम् सोढुम् असमर्थः। तर्हि अस्य प्रतीकारो विधीयताम् इति चेत् तस्य प्रतीकारमपि विधातुम् अहम् अक्षमः। कथम् उभयत्र अपि मे अशक्तिः ? श्रूयताम्—अन्तरिन्द्रियेण मनसो दुःखम् सह्यते। बहिरिन्द्रियैः हस्तपादप्रभृतिभिः अस्य प्रतीकारः क्रियते। परम् रामवियोगव्यथा मम अन्तरेन्द्रियस्य तथा बहिरिन्द्रियाणां च सामर्थ्यम् ["शोकात् भृशं शिथिलदेहमतिः नरेन्द्रः"] अपहृतवती तेनैव अहम् सहने प्रतीकारे च अक्षमः संजातः।

Notes

1. मुषितेन्द्रियः - adj to अहम्। मुष् + क्त कर्मणि = मुषित, अपहृतः = चोरितः' Taken away. इन्द्रियः—लक्षणाख्या (by transference of epithet) इन्द्रियशक्तिः (the capacity of the sense). मुषितम् रामवियोगवेदनया (कर्त्तरि तृतीया) अपहृतम् इन्द्रियं (अन्तरेन्द्रियस्य तथा बहिरिन्द्रियाणां च शक्तिः) यस्य स इति बहु। Who has lost all control over the organs of his senses. This is the reason why he was unable to tolerate or remedy this शोक or व्यथा।

2. ज्वलनोपमम्—adj. to दुःखम्। ज्वलनो वह्निः उपमा तुला यस्य तदिति बहु। As schorching as fire.

3. अत्यन्तम्—अन्तम् अतिक्रान्तः इति प्रा 'द adj toदुःखम्।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् talerable. सह्यात् सहनीयात् अन्यदिति नञतत्।

5. संहर्तुम्—सम् + हृ + तुमुन। To put an end to ; to remedy or check.

6. शक्नोमि—शक् + लट मि।

राजा—(सुमित्रां विलोक्य) इयमपरा का ?

कौशल्या—महाराअ ! वच्छलक्खण—(इति अर्द्धोक्ते)

[महाराज ! वत्लक्ष्मण] (इत्यर्द्धोक्ते)

राजा—(सहसोत्थाय) क्कासौ क्कासौ लक्ष्मणः । न दृश्यते । भोः कष्टम् ।

(देव्यौ ससम्भ्रममुत्थाय राजानमवलम्बेते)

कौशल्या—महाराअ ! वच्छलक्खणस्स जननी सुमित्तेत्ति वत्तुम् मए उवक्कन्दम् । [महाराज ! वत्सलक्ष्मणस्य जननी सुमित्रेति वक्तुम् मया उपक्रान्तम्] ।

Eng.—King (eyeing at Sumitra)—who is this order lady ?

Kausalya.—Your Majesty ! my darling Lakshman—(only this much being (half) uttered).

King.—(Suddenly rising) Where ? where is Lakshman ! Not to be seen. Alas ! O woe !

(The two queens quickly rose up and caught hold of the king).

Kausalya—Your Majesty ! my son Lakshmana's mother is she—this is what I was going to say.

Beng.—(সুমিত্রাকে দেখিয়া) আর একজন কে ? কৌশল্যা—মহারাজ ! বৎস লক্ষ্মণ—(এইরূপ অর্দ্ধাংশ উচ্চারণ করিবার পরই)। রাজা—(হঠাৎ উঠিয়া) কোথায়, কোথায় লক্ষ্মণ ? কই দেখিতেছি না ! অহো (হায়) কি কষ্ট ! (রাজ্ঞীদ্বয় সত্বর উঠিয়া রাজাকে ধরিলেন) কৌশল্যা - মহারাজ ! বৎস লক্ষ্মণের জননী সুমিত্রা—ইহাই আমি বলিবার উপক্রম করিতেছিলাম ।

NOTES

1. क्व असौ—सम्भ्रमे द्विरुक्ति । उप+क्रम+क्त कर्मणि=उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आवेग, when the two queens lent their support to him and Kausalya finished what she began to speak before; for an instance of similar भावान्तर on the analogy of words.—Comp "शकुन्तलालावण्यं पेक्खह। क्व मममाता"—Sak. VII.

राजा—अयि सुमित्रे—

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने।
रामो रघुकुलश्रेष्ठश्छाययेवानुगम्यते ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः (भवति), येन छायया इव नक्तन्दिवं वने रघुकुलश्रेष्ठः रामः अनुगम्यते।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest (likeone's own) shadow.

Beng.—সুমিত্রে! তোমার পুত্রই সৎপুত্র—যে ছায়ার মত রাত্রি-দিন বনে রঘুকুলশ্রেষ্ঠ রামচন্দ্রের অনুগমন করিতেছে।

Tika.—অয়ি হে সুমিত্রে 'তব এব পুত্রः' লক্ষ্মণः 'সত্পুত্রः' প্রশংসনীয়ः তনয়ः।

हे सुमित्रे यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्यां दातुम् शक्नुयां तर्हि स तवैव पुत्रो लक्ष्मण एव ननु कैकेय्याः पुत्रः भरतः तव अपरो नन्दनः शत्रुघ्नो वा। [एतादृशं पुत्रम् प्रसूय त्वमपि नूनं गौरवभाजनं सञ्जाता]।

ननु कथं स सत्पुत्रः इति चेत् उच्यते ?—येन तव पुत्रेण (रामस्य) छायया इव प्रतिबिम्बवत् रघुकुलश्रेष्ठः रघुवंशतिलकः रामः नक्तन्दिवं दिवानिशम् वने अनुगम्यते अनुस्त्रियते। यया यया दिशा रामोऽभ्रमति तया तयाऽपि दिशा तस्य छायापि चलति। अनेनैव प्रकारेण लक्ष्मणः अहोरात्रम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः।

Notes.

1. सत्पुत्र —सन् पुत्रः इति कर्मधा।

2 छायया इव—उपमान। कर्त्तरि (अनुक्ते) तृतीया। Lakshman is here compared with the shadow of Rama that faithfully follows him, the person whoseshadow it is. An one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.

3. रघुकुलश्रेष्ठः – adj to रामः। रघोः कुलमिति ६तत्। तस्मिन् श्रेष्ठः इति ७तत् or सुप् सुपा। अयमेषु अतिशयेन प्रशस्यः इति प्रशस्य + इष्ट = श्रेष्ठः।

4. नक्तन्दिवम्—नक्तं च दिवा च इति द्वन्द्वसमासः। This is irregularly formed with समासान्तः अच् in द्वन्द्व by the rule "अचतुरविचतुर···वाङ्मनस···नक्तन्दिवरात्रिन्दिवाहर्दिव...जातोक्षमहोक्ष-उपशुनगोष्ठश्वाः"। The प्रातिपदिक is नक्तन्दिवा + अच् = नक्तन्दिव। This is not an अव्यय (though both नक्तम् and दिवा are अव्यय) because it ends in अच्। It is neuter by "परवल्लिङ्गं द्वन्द्वतत्पुरुषयोः"। It is not in the dual because the sense in नक्तम् and दिवा being that of सप्तमी the च in the वाक्य does not give इतरेतरयोग to नक्तम् and दिवा। Hence नक्तन्दिवम्। Also compare "रात्रिन्दिवम् गन्धवहः प्रयाति"—Sak V. The द्वन्द्व of these सप्तम्यन्त words are allowed by निपातन in this very rule "अचतुर—" &c ; comp 'नक्तन्दिवमस्ततन्द्रिः &c" and our notes in Kirata I.

5. अनुगम्यते—अनु + गम् + लट् ते।

(प्रविश्य)

काञ्चुकीयः—जयतु महाराजः। एषः खलु तत्रभवान् सुमन्त्रः प्राप्तः।

राजा—(सहसोत्थाय) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्च्छितः पतति)।

देव्यौ—महाराअ ! समस्ससिहि। समस्ससिहि। (गात्राणि परामृशतः) [महाराज ! समाश्वसिहि ! समाश्वसिहि]।

काञ्चुकीयः—भोः कष्टम् ! ईदृग्विधाः पुरुषविशेषाः ईदृशीमापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः। महाराज ! समाश्वसिहि ! समाश्वसिहि।

राजा—(किञ्चित् समाश्वस्य) बालाके ! सुमन्त्रः एक एव ननु प्राप्तः।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng.—(Entering) chamberlain—

Victory be to your Majesty. Venerable Sumantra has just now come back.

King.—(Suddenly rising, and with a smile) With Rama ?

Cham—No (your Majesty), with the chariot (with the chariot only).

King.—How is it ? How, with the vacant chariot only ? (faints down).

Queens—Be consoled your Majesty ; be consoled (They sit on to caress his body).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed inviolable are the decrees of fate. Be consoled your Majesty ! be consoled.

King.—(Being a little consoled)—Balaki ! Indeed Sumantra alone has returned !

Cham.—Yes, your Majesty.

(প্রবেশ করিয়া) কাঞ্চুকীয়—মহারাজের জয় হোক। মাননীয় সুমন্ত্র আসিয়া উপস্থিত হইয়াছেন। রাজা—(তাড়াতাড়ি উঠিয়া আনন্দের সহিত) রামের সঙ্গে ? (রামকে লইয়া ?) কাঞ্চু—না (মহারাজ !) শুধু রথ লইয়া। রাজা—কিরকম শুধু রথ নিয়ে কেন ? (এই বলিয়া মূর্চ্ছিত হইয়া পড়িলেন)। রাণীদ্বয়—মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন। (গায়ে হাত বুলাইতে লাগিলেন)। কাঞ্চু—অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া থাকে। (বুঝিলাম) বিধিকে অতিক্রম করা অসম্ভব। মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন। রাজা—(কতকটা আশ্বস্ত বা প্রকৃতিস্থ হইয়া) বালাকি ! সুমন্ত্র একলাই ফিরিয়া আসিয়াছে ? কাঞ্চু—মহারাজ। তাহাই বটে।

Tika.—'जयतु' सर्वोत्कर्षेण वर्त्तताम्, 'अत्रभवान्' माननीयः, 'प्राप्तः' राजप्रासादं समागतः। 'समाश्वसिहि' आश्वस्तो भव॥ 'ईदृग्विधाः' एतादृशाः 'पुरुषविशेषाः' विशिष्टपुरुषाः 'ईदृशीम् एवम्विधाम् आपदम्' विपदम् 'अनुभवन्ति' गच्छन्ति इति अनेनैव हेतुना विधिः अदृष्टं नियतेर्विधानम् इति यावत अनतिक्रमणीयः अतिक्रमितुम् उल्लङ्घयितुम् वारयितुम् इति यावत् अशक्यः। विधिना नराणाम् ललाटे

यन्निखितम् तत वारयितुम् न केनापि शक्यते [तथाचोक्तं 'लङ्घ्यते न खलु काल-नियोग:", "नियति: केन बाध्यते", "सर्वंकषा भगवती भवितव्यता "इत्यादि] तेनैव खलु दशरथसदृश: जनोऽपि पुत्रविच्छेदवेदनां प्राप्तवान् ।

बालाकि:—इति काञ्चुकीयस्य नाम । सुमन्त्र: एक एव रामादीन् परित्यज्य एकाकी एव ननु प्राप्त: राजप्रासादम् आगत: । [ननु इति प्रश्नेऽव अव्ययम्] ।

Notes

1. जयतु—जि + लोट तु । जि is here intransitive ; it means to prosper.

2. प्राप्त:—प्र + आप + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.

3. रामेण—गम्यमान सहार्थे तृतीया । पिवा पुत्र आगत: इतिवत् अविद्यमाने अपि सहशब्दे सहार्थ: गम्यते, "वृद्धो यूना" इति सूत्रनिर्देशात् ।

4. समाश्वसिहि—सम् + आ + श्वस् + लोट हि ।

5. परामृशत:—परा + मृश् + लट तस् । To touch, to caress.

6 ईदृग्विधा:—ईदृशी विधा येषां ते इति बहुव्रीहि: ।

7. पुरुष विशेषा:—पुरुषाणां वा पुरुषेषु विशेषा: इति सुप्सुपा । विशिष्टा: पुरुषा: इत्यर्थ: by the maxim "भावानयने द्रव्यानयनम्" ।

8. अनतिक्रमणीय:—न अतिक्रमणीय: इति नञ्तत् । अति + क्रम् + अनीयर्, कर्मणि ।

9. अथ किम्—बाढ़म् ; अव्ययमेतत् (= yes).

राजा—कष्टं भो:—

शून्य: प्राप्तो यदि रथो भग्नो मम मनोरथ: ।
नूनं दशरथं नेतुं कालेन प्रेषितोरथ: ॥ ११ ॥

Prose.—यदि रथ: शून्य: (सन्) प्राप्त: (तर्हि) मम मनोरथ: भग्न: । नूनं रथ: दशरथ नेतुं कालेन प्रेषित: ।

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—হায় কি কষ্ট! যদি শূন্য রথই আসিয়া থাকে তবে আমার মনোরথ ভগ্ন হইয়াছে। নিশ্চয়ই দশরথকে লইয়া যাইবার জন্য কালই রথ পাঠাইয়াছেন।

Tika.—'अहो कष्टम् यदि रथः शून्यः' राम-विहीनः सन् 'प्राप्तः' मम प्रासादं प्रत्यागतः (तर्हि) 'मम मनोरथः' अभिलाषः आकाङ्क्षा इति यावत् 'भग्नः' विनष्टः। नूनम् मां शोकसन्तप्तं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत्। अधुना रथं शून्यं पश्यतः जानतो वा मे सा आशा समूलनाशम् नष्टा। [अतः परम् रामवियोगशोकम् उद्वहन् नैव कदापि अहं जीविष्यामि तेन मन्ये अद्य यत्] नूनम् निश्चितम् अयं शून्यः रथः दशरथं शोकखिन्नं मां नेतुं परलोकम् प्रेषयितुम् कालेन मृत्युना यमेन इति यावत् प्रेषितः। शून्यरथदर्शनात् अचिरमेव अहं दुःखात् परलोकं यास्यामीति मन्ये तत् अयं शून्यरथः मामेव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान्।

Notes.

1. नेतुम्—नी + तुमुन्॥ नूनम् is an अव्यय meaning 'surely".
2. प्रेषितः—प्र + इष + णिच् + क्त—कर्मणि।

N. B—This sloka thus hints at the imminent death of Dasaratha due to पुत्रवियोगशोक।

राजा—तेन हि शीघ्रं प्रवेशयताम्।

काञ्चुकीयः—यदाज्ञापयति महाराजः। (निष्क्रान्तः)।

Eng.—King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—তাহা হইলে রথ শীঘ্র এখানে প্রবেশ করাও।

কাঞ্চু—যে আজ্ঞে মহারাজা। (প্রস্থান)

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्त्तिनः।
विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

Prose.—वने तटाकपरिवर्त्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—কমলসরসীর চতুর্দ্দিকে প্রবাহমান (আবর্ত্তনশীল) বায়ু-সকলই ধন্য, কেননা তাহারা ইচ্ছামত বনচারী রামচন্দ্রকে স্পর্শ করিতে পায়।

Tika.—'वने' अरण्ये 'तटाक-परिवर्त्तिनः' कमलसरसीः परितः आवर्त्तनशीलाः वाताः वायवः खलु नूनं [अवधारणे अव्ययमेतत्] 'धन्याः' सार्थकजीवनाः प्रशंसनीयाः इति यावत्। कथम्? ये 'वाताः वने विचरन्तं' परिभ्रमन्तं 'रामं यथासुखं' स्वेच्छानुसारं स्पृशन्ति' अहं खलु अधुना पुत्रं मे स्प्रष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्त्तन्ते (तथा तेन च सुरभयः जायन्ते) ते खलु स्वेच्छानुसारं पुत्रं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरधन्योऽधुना संजातः।

Notes

1. तटाकपरिवर्त्तिनः—adj. to वाताः। तटाकः पद्मादिशोभितं सरः। Most probably the word तडाग is the prakit form of this word. तटाकं परि परितः (सर्वतः) वर्त्तन्ते आवर्त्तन्ते गच्छन्ति इति तटाक + परि + वृत् + णिनि प्रत्ययः। प्रथमा बहुवचनम्।

2. विचरन्तम्—वि + चर् + शतृ—२या एकवचनम् ; adj to रामम्।

3. यथासुखम्—सुखम् (noun) अनतिक्रम्य इति अव्ययीभावः ; or यथा

सुखम् (adj.) इति सहसुपा। तत् यथा तथा। Adverb. Dasaratha so much loves Rama that he thinks that inaminate fragrant वनवात there, are also more lucky than himself in having been able to touch Rama at pleasure. अत्र अप्रस्तुत प्रशंसा।

(ततः प्रविशति सुमन्त्रः)

सुमन्त्रः—(सर्वतो विलोक्य सशोकम्)—

एते भृत्याः स्वानि कर्माणि हित्वा
स्नेहाद् रामे जातवाष्पाकुलाक्षाः।
चिन्तादीनाः शोकसन्दग्धदेहा
विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १२ ॥

Prose.—रामे स्नेहात् जातवाष्पकुलाक्षाः चिन्तादीनाः शोकसन्दग्धदेहा एते भृत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति।

Eng.—(Then enter Sumantra) Sumantra—(Looking around and with grief) These employees—with their eyes full of tears due to their affection for Rama and their person burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety (for Rama), or due to their constantly thinking (of Ram).

Beng.—(তারপর সুমন্ত্রের প্রবেশ)। (চারিদিকে তাকাইয়া শোকের সহিত) সুমন্ত্র—এই রাজসেবকদল রামচন্দ্রের প্রতি স্নেহবশতঃ সাশ্রুনেত্র চিন্তাক্লিষ্ট এবং শোকদগ্ধ কলেবর হইয়া নিজ নিজ কার্য্যভার ত্যাগ করতঃ শোকপরায়ণ রাজারই নিন্দা করিতেছে।

Tika.—'रामे' रामविषये रामचन्द्रं प्रति 'स्नेहात्' प्रेमवशात् 'जातवाष्पाकुलाक्षाः' अश्रुपूर्णनेत्राः (तथा) 'चिन्तादीनाः' रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्लिष्टाः; यद्वा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः क्लान्ताः,

(तथा) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्निना दग्धकलेवराः सन्तः 'एते मम समक्षं वर्त्तमानाः भृत्याः' राजसेवकाः 'स्वानि' आत्मनः कर्माणि कार्य्यभारान् हित्वा परित्यज्य 'विक्रोशन्तं' विलपन्तं पार्थिवं राजानम् एव गर्हयन्ति कुत्सयन्ति । राज्ञः एव स्त्रैणत्वम् हि रामचन्द्रस्य वनगमनं प्रति कारणम् इति मत्वा राजानमेव निन्दन्ति । शालिनीवृत्तम्' तल्लक्षणं यथा—"मात्तौ गौचेच्छालिनी वेदलोकैः कथ्यते" ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. संहात—हेतौ प्रमौ ।

2. जातबाष्पकुलाक्षाः—बाष्पैः नेत्रवारिभिः आकुलं परिक्लिष्टमिति ३तत् । बाष्पाकुलानि अक्षाणि इति कर्मधा । जातानि बाष्पकुलाक्षाणि येषां ते इति बहु । or better—जातं बाष्पम्, कर्मधा । तेन आकुलानि । तादृशानि अक्षीणि येषाम्, बहु । In Bahubrihi here, the affix षच is added to the word अक्षि by the rule "बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच"—when अक्षि stands for an eye of some living being ; thereby अक्षि is changed to अक्ष ; or अक्ष meaning इन्द्रिय or चक्षु is the base here. Rest as above, and then there is noneed of समासान्त ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति ३तत् ; adj to भृत्याः ।

4. शोकसन्दग्धदेहाः—adj to भृत्याः । शोकेन सन्दग्धः इति ३तत । शोकसन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—हा (जहाति etc.) + क्त्वा ।

6. विक्रोशन्तम्—वि + क्रुश + शतृ = २या एकवचन ; adj to पार्थिवम् । रुदन्तम् i. e. उच्चैः क्रन्दन्तं—wailing or lamenting. Sumantra is sorry that servents are villifying the King who is himself wailing his son's absence and suffering his lot.

8. गर्हयन्ति—गर्ह णिच् + लट अन्ति ।

सुमन्त्रः—(उपेत्य) जयतु महाराजः ।

Eng.—Sumantra (approaching)—let victory be attained by His Majesty.

राजा—भ्रातः सुमन्त्र ! क्व मे ज्येष्ठो रामः—नहि नहि युक्तमहिभितं मया ।

> क्व ते जेष्ठो रामः प्रियसुत सुतः सा क्वदुहिता
> विदेहानाम् भर्त्तु निरतिशयभक्तिर्गुरुजने ।
> क्व वा सौमित्रिर्मां हतपितृकमासन्नमरणम्
> किमप्याहुः किं ते सकलजनशोकार्णवकरम् ॥ १४ ॥

Prose.—प्रियसुत ! जेष्ठः सुतो रामः क्व (कुत्र वर्त्तते), गुरुजने निरतिशयभक्तिः सा विदेहानां भर्त्तुर्दुहिता क्व ? सौमित्रिर्वा क्व ? आसन्नमरणं सकलजनशोकार्णवकरम् हतपितृकम् मां किं ते किमप्याहुः ?

Eng. King—Brother Sumantra ! where is my eldest son Ram ? Or no no ! I have not spoken aright ! Ho you affectionate father ! where is your eldest son Ram ? Where is that daughter of the ruler of the Videha that entertains deep devotion to her superiors ? And where lies the son of Sumitra ? Did they say anything to me the wretched father who is the root cause of the deep grief of every one and who is (now) fast approaching death.

Beng.—রাজা ভাই সুমন্ত্র, আমার জ্যেষ্ঠপুত্র রাম কোথায় ? না না আমি ঠিক বলি নাই। হে পুত্রবৎসল ! তোমার জ্যেষ্ঠপুত্র রাম কোথায় ? কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ ভক্তি ? সুমিত্রানন্দনই বা কোথায় ? সকললোকের শোকসমুদ্রের নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে (উদ্দেশ করিয়া) তাহারা কি কিছু বলিয়াছে ?

Tika.—भ्रात: मम भ्रातृतुल्य सुमन्त्र ! 'क्व' कुत्र वर्त्तते मे 'ज्येष्ठ: सुत: राम:' ? एतावन्मात्रम् कथयित्वा राजा रामं प्रति आत्मनो नैष्ठुर्य्यं सुमन्त्रस्य च वात्सल्यम् अनुस्मृत्य वदति—"नहि नहि मया युक्तम् उचितम् अभिहितं" कथितम् । रामो मम ज्येष्ठ: पुत्र: इति यन्मया प्रोक्तं तन्न सुष्ठु । कथम् ? श्लोकेन अस्य उत्तरं स्फुटीकरोति—

'हे प्रियसुत !' रामे पिता इव वत्सल हे सुमन्त्र ! क्व 'ते' तवैव ननु मम 'ज्येष्ठ: पुत्र: राम: वर्त्तते' । नाहं रामस्य पिता तम् प्रति निष्ठुरताप्रदर्शनात् । अपि त्वमेव यथार्थतस्तस्य पिता तं प्रति वात्सल्यप्रकाशनात । (अतएव) हे प्रियसुत सुमन्त्र ! तव ज्येष्ठ: पुत्र: रामोऽधुना क्वास्ते ? गुरुजने पूजनीयवर्गे तद्विषये इत्यर्थ:, निरतिशयभक्ति:' अतुलश्रद्धाशालिनी 'सा विदेहानां' मिथिलानाम् 'भर्त्तु:' पालकस्य 'जनकस्य दुहिता (वा) क्व कुत्र' ? सौमित्रि: सुमित्रासुत: लक्ष्मण: वा क्व ? 'आसन्न-मरणं' निकटमृत्युम् मुमूर्षुम् इति यावत् 'सकलजनशोकार्णवकरं' निखिललोकानां समुद्रतुल्यस्य गभीरशोकस्य निदानभूतम् 'हतपितृकम्' हतभाग्यजनकं मां दशरथम् किम् [प्रश्ने अव्ययमेतत्] अपि ते रामादय: किम् अपि (वाक्यम्) आहु: कथयामासु: ? अपि ते तव मुखेन माम् उद्दिश्य कमपि सन्देशम् कथितवन्त इति भाव: । शिखरिणीवृत्तम् ॥

1. ज्येष्ठ:—प्रशस्य + इष्ट ; alternative form श्रेष्ठ: । "वृद्धस्य च" इति सूत्रेण वृद्धशब्दादपि इष्टप्रत्यये ज्येष्ठशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त + कर्मणि ।

3. प्रियसुत—vocative case. प्रिय: सुत: यस्य स इति बहु । By "वा प्रियस्य" we may have an alternative form as सुतप्रिय । Dasaratha attributes fathership of Rama on Sumantra. For he himself wes cruel on his son and Sumantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha's charioteer so the reading प्रियसूत (प्रिय: सूत: तत्सम्बुद्धौ) seems better here. The address प्रियसूत then will be rather abrupt here.

5. निरतिशयभक्तिः—adj. to दुहिता। अति + शी + अच् = अतिशयः—excessive; surpassing. निरस्तः अतिशयः यस्या सा निरतिशया। बहु—from which excess has been drained out, which has not been surpassed. केनचिदपि अनतिक्रान्ता इत्यर्थः। निरतिशया भक्तिर्यस्याः सा इति बहु।

Just see that the feminine निरतिशया has been changed to masculine form in the Bahubrihi (पुंवद्भाव); but this is not allowed when the word भक्ति forms the second member. Hence according to strict Grammar, we cannot call this form correct; the correct form is निरतिशयाभक्तिः; but the rule disallowing the change of feminine to masculine with reference to भक्ति forming the second member is often violated by standard authors; for example's sake we may name Kalidasa writing दृष्टभक्तिर्भवान्या। (Meghadutam), विदितभक्तिम् माम् (Sakuntala), विरलभक्ति (Raghu). Hence some commentators e. g. Bhoja etc (as seen in गणरत्न) save the situation by arguing that the rule holds good, when the word भक्ति in question is derived in the कर्मवाच्य; and consequently this rule does not apply to भक्ति derived in भाववाच्य। Thus भज्यते इयम् इति भज् + क्तिन् (कर्मवाच्ये) = भक्तिः—meaning an object of adoration, the adored object; whereas भज् + क्ति = भक्ति (भाववाच्ये)—means adoration itself. In the present case भक्ति is derived in Bhavavachya thereby meaning adoration and hence the said rule does not apply. Kasika and Bhattoji etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्यनिर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम्; see our Sak. for details here. And Bhoja's view seems to be more plausible;

for भक्ति of the प्रियादि class is probably कर्मसाधन; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि षष्ठी। विदेहानां विदेहइति संज्ञया प्रसिद्धानां क्षत्रियाणां निवासः इति विदेह + अण्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपदे लुप्"; the old number and gender (i.e. masculine and plural number that were attached to विदेहानां) are retained by the rule "लुपि युक्तवद्व्यक्तिवचने"—and so we have विदेहाना (meaning the country) in plural.

7. आसन्न etc.—आसन्नं मरणम् यस्य तमिति बहु।

8. सकलजनशोकार्णवकरम्—adj to माम्। सकलाः जनाः इति कर्मधा। शोकः अर्णवः इव इति उपमितसमासः। सकलजनानां शोकार्णव इति ६तत्। त करोति यः सः तमिति उपपदतत्। Here the suffix ट is attached to the root कृ of करम्। I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. हतपितृकम्—adj to माम्। हतः दुर्भाग्यः (wretched) पिता इति कर्मधा। Then the suffix कन् is added to it to imply censure. कुत्सायाम् कन्। हतः पिता यस्य also gives हतपितृकम् here with कप् in बहु, but that exp. is not so appealing as this,

10. आहुः—ब्रू + लट अन्ति; alternative ब्रुवन्ति। Though a form of the present tense, it is very often used to denote past tense as in the case here; some support this by "वर्त्तमानसामीप्ये वर्त्तमानवद्वा", others to get अतीत sense here takes it as a तिङन्त प्रतिरूपक अव्यय। See also our notes under "अथाहवर्णी विदितो महेश्वरः" in Kumara V.

सुमन्त्रः—महाराज ! मा मैवममङ्गलवचनानि भाषिष्ठाः । अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितं मया । नायम् तपस्विनामुचितः प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्द्धते । अपारण्यानि स्वाधीनानि विचरन्ती वैदेही न परिखिद्यते ?

सुमित्रा—सुमन्त्र ! वक्कलालङ्किदसरीरा वाला वि अवालचारित्ता भत्तुणो सहधम्मआरिणी अह्मे महाराअं च किञ्चि णालवदि । [सुमन्त्र ! वल्कलालङ्कृतशरीरा वाला अपि अवालचारित्रा भर्तुः सहधर्मचारिणी अस्मान् महाराजं च किञ्चित् नालपति] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । श्रोत्ररसायनैर्मम हृदयातुरस्यौषधैस्तेषाम् नामधेयैरेव श्रावय ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मती सीता जनकराजपुत्री—

राजा—इयं वैदेही । रामो लक्ष्मणो वैदेहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inauspicious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or—answer to my questions).—"Do the austerities of the ascetics (my sons) prosper ? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest ? (or in roaming in the forest brought under control by Rama ?)

Sumitra.—Sumantra ! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girlike nature, and who has adorned her person with a good number of bark clothing, speak anything to us or His Majesty ?

Sumantra.—All the three (spoke to) His Majesty.

King.—No ! No ! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart.

Sumantra.—As your Majesty commands ! The long-lived Rama.

King.—Ram ! yes ! here is Ram ! On hearing his name I seem to have touched him. Then—

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra.—what, then is the proper one ?

Beng. সুমন্ত্র—মহারাজ ! না এমন অমঙ্গলের কথা বলিবেন না। অচিরেই আপনি তাদের দেখিতে পারেন। রাজা—সত্যই আমি অন্যায় বলিয়াছি। তপস্বিদের বিষয়ে এইরূপ জিজ্ঞাসা কর কর্ত্তব্য নহে। আচ্ছা এইবার বল—(সেই) তপস্বিগণের তপস্যা বৃদ্ধি হইতেছে ত ? রামকর্ত্তৃক স্বায়ত্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or - স্বাধীনভাবে বনে পরিভ্রমণ করিতে) বৈদেহীর কোনও প্রকার) ক্লেশ হইতেছে না ত ? সুমিত্রা—সীতা বালিকা বটে কিন্তু তাহার স্বভাব বালিকার মত নহে। সেই সীতা নানাবল্কলবাসে আপনার শরীর অলঙ্কৃত করিয়া স্বামীর অনুগামিনী (সহধর্মচারিণী—সহধর্মিণী) হইয়াছে। আচ্ছা সে আমাদিগকে বা মহারাজকে কি কিছু বলে নাই ? সুমন্ত্র—সকলেই মহারাজকে—! রাজা—না ! না ! আমার কর্ণের রসায়ন (স্বরূপ) হৃদয় বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আমায় শোনাও। সুমন্ত্র—যে আজ্ঞা মহারাজা ! দীর্ঘায়ু রামচন্দ্র। রাজা—হ্যাঁ রাম ! এই যে রাম। তার নাম শুনে মনে হল তাকে বুঝি স্পর্শ করছি। তার পর। সুমন্ত্র—আয়ুষ্মান্ লক্ষ্মণ। রাজা—এই যে লক্ষ্মণ। তার পর। সু—জনকনন্দিনী আয়ুষ্মতী সীতা—। রাজা—এই যে বৈদেহী। রাম লক্ষ্মণ বৈদেহী এটা ঠিক ক্রম হল না। সু—তবে কি প্রকার ক্রম হইবে ?

Tika.—'মা অমঙ্গলবচনানি' অশুভবাক্যানি 'ভাষিষ্ঠাঃ' কথয়তু ভবান্। সত্যম্ অযুক্তম্ মযা অভিহিতম্' প্রোক্তম্। কথম্ ? (যতঃ) বল্কলধারিণো রামাদয়ঃ কিম্ ভক্তবন্তো ন বেতি এবম্প্রকারঃ প্রশ্নঃ তপস্বিনাম্ সম্বন্ধে ন উচিতঃ ন কর্ত্তব্যঃ। (তর্হি কীদৃশঃ প্রশ্নঃ কর্ত্তব্যঃ ? যাদৃশঃ প্রশ্নঃ কর্ত্তব্যঃ তাদৃশম্ এব অহং বদামি) 'তৎ কথ্যতাম্' মযা ক্রিয়মাণস্য সমীচীনস্য প্রশ্নস্য উত্তরমধুনা ত্বম্ দেহি। (ননু কঃ খলু তে প্রশ্নঃ ? শ্রূয়তাম্) অপি কিং তপস্বিনাং বল্কলীনতপস্বিবেষাণাম্ রামাদীনাং তপো বর্দ্ধতে ক্রমতে ? অপি অরণ্যানি বনানি স্বাধীনানি স্বাধীনতাযুক্তানি বা রাম-

चन्द्रेण वाहु बलेन खायत्तीकृतानि विचरन्ती परिभ्रमन्ती वैदेही विदेहराजपुत्री न परिखिद्यते न परिश्रमम् अनुभवति ? [अपि इति प्रश्ने अव्ययम्]। अथ सुमित्रा पृच्छति—'बहुवल्कलालङ्कृतशरीरा' अनेकैः वल्कलवसनैः यस्याः देहः अधुना भूषितः तादृशी सीता। 'बाला' नवयौवना अपि [तथाहि दर्शणे-अजातोपयमा सलज्जा नवयौवना तु बाला] 'अबालचारित्रा' यस्याः चारित्रम् स्वभावः अबालम् बालिशोचितं न भवति अपि तु प्रौढ़नारीजनोचितम् (प्रगल्भरमणीजनोचितं) भवति तादृशी सीता। 'भर्तुः' वनवासप्रस्थितस्य रामस्य 'सहधर्मचारिणी' समानधर्मावलम्बिनी रामचन्द्र इव सतीवेषधारिणी इत्यर्थः। न किञ्चित् आलपति अस्मान् उद्दिश्य किं न कथितवती ? सर्वे एवे सर्वे रामादयः एव महाराजम् कथितवन्तः। 'श्रोत्ररसायनैः' कर्णयोः रसायनैः रसायनकरैः। यादृक् रसायनं कर्णौ सुखयति तद्वत् कर्णयोः सुखकरैः। 'हृदयातुरस्य' हृदयेन लक्षणाऽत्या (by transference of epithet) हृदयपीडया आतुरस्य पीड़ितस्य मम औषधैः भेषजस्वरूपैः नामधेयैः नामभिः एव नामानि उच्चार्य एव इत्यर्थः श्रावय निशामय। आयुष्मान् दीर्घायुः। तन्नामश्रवणात् तस्य रामस्य नाम्नः यत श्रवणम् आकर्णनम् तस्मात्। [हेतौ ५मी। यद्वा तन्नमाश्रवणम् आकलय्य इति ल्यप् लोपे ५मी] ॥

रामः लक्ष्मणः वैदेही इति अयम् प्रकारः अक्रमः अप्रशस्तः क्रमः अयुक्तः क्रमः इति अहं मन्ये। तर्हि कः खलु सुष्ठु क्रमः भविष्यति ?—श्रूयताम्।

Notes

1. मा भाषिष्ठाः—here the real form is अभाषिष्ठाः (लुङ् second personal singular of the root भाष्—भाषते) = the अट of लुङ् eliding on account of the presense of मा by the rule "न माङ्योगे"। Again the लुङ् here is used in the sense of Imperative mood by the rule "माङि लुङ्" which authorises the use of लुङ् in any mood and tense in connection with माङ। But there is another prohibitive मा diff. from माङ्। In connection with this लोट &c. is also used. comp "माकुरु धनजनयौवनगर्वम्" &c.

2. अरण्यानि—obj to विचरन्ती (वि + चर् + शतृ fem) by the "अकर्मकधातुभिर्योगे देशःकालोभावोगन्तव्योध्वा च सुः कर्मसंज्ञका इति वाच्यम्"।

3. स्वाधीनानि—स्वं सु अधि इति ७मीतत। The suffix ख is sttached to अधि and the word becomes स्वाधीन; adj to अरण्यानि। The अरण्य which is स्वाधीन is open to all. Then स्वाधीनानि = स्वाधीनतायुक्तानि; or made स्वाधीन by Rama.

4. परिखिद्यते—परि + खिद् दिवादि कर्त्तरि or कर्मकर्त्तरि लट् ते। Also comp our notes under "खिद्यसे लोकहेतोः" in Sakuntala V.

5. बहुवल्कलाङ्कितशरीरा—adj to सहधर्मचारिणी। बहूनि वल्कलानि इति कर्मधा। तैः अलङ्कृतमिति ३तत्। तादृशं शरीरं यस्याः सेति बहु।

6. अबालचारित्रम्—adj as before. बालात् अन्यदिति अबालम्। नञ् तत्। अबालं चारित्रम् यस्याः सा इति बहु। चरित्रम् एव चारित्रम् इति स्वार्थे प्रज्ञादि अण् प्रत्ययः। or चर + इत्रण् = चारित्रम्।

7. सहधर्मचारिणी—सह सदृशम् धर्मम् चरति यास्या इति सह + धर्म + चर् णिनिः—स्त्रियाम। or—सहधर्मं चरतीति। or—धर्मं चरतीति धर्मचारिणी। सहधर्मचारिणी, सुप्सुपा। "सहशब्दः सदृशवचनोऽप्यस्तीति" इति भट्टोजीदीक्षितस्य व्याख्यानम्। See ante also.

8. श्रोत्ररसायनैः—श्रोत्रयोः रसायनम् इति ६तत्। तैः। Same case with नामधेयैः। Compare "मनसश्च रसायनानि" in Uttaracharita I. 36.

9. हृदयातुर etc.—हृदयेन (हृदयवेदनया) आतुर इति ३तत्। Related to औषधैः। औषधैः has same case with or in app. to नामधेयैः।

10. नामधेयैः—करणे तृतीया। नाम + धेय स्वार्थे।

11. श्रावय—श्रु + णिच् + लोट हि।

12. तन्नामश्रवणात्—तस्य नाम इति ६तत्। तस्य श्रवणमिति ६तत् तस्मात्। हेतौ ५मी &c.

13. अक्रमः—अप्रशस्तः क्रमः इति नञ् तत by the dictum "तत सादृश्य-मभावश्च तदन्यत्व तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्त्तिताः।" Here compoundable नञ् denotes inauspiciousness. This line occurs in Pancharatna as well "अयमक्रमः। अथ कः क्रमः"।

14. Remark—Prof. Pranjape remarks that here सीता in "आयुष्मती सीता जनकराजपुत्री" iu superfluous. This is right for later we have not सीता, but only "आयुष्मती जनकराजपुत्री"।

राजा—रामो वैदेही लक्ष्मणश्चेत्यभिधीयताम्।
रामलक्ष्मणयोर्मध्ये तिष्ठत्वत्रापि मैथिली।
बहुदोषाण्यरण्यानि सनाथैषा भविष्यति॥ १५॥

Prose.—अत्रापि (नामधेयनिर्देशेऽपि) रामलक्ष्मणयोर्मध्ये मैथिली तिष्ठतु। अरण्यानि बहुदोषाणि ; (एवं मध्यस्थिता एषा) सनाथा भविष्यति।

Eng.—Please tell thus—Ram, Maithili and Lakshman. Even here (in course of mentioning their names) let Maithili stay between Ram and Lakshman ; (for) forests are full of apprehensions and (thereby) she will (always) be attended by protectors.

Beng. রাজা—এখানেও রাম, মৈথিলী এবং লক্ষ্মণ—এইরূপই বল (অর্থাৎ নাম উল্লেখের সময়েও) মৈথিলী, রাম ও লক্ষ্মণের মধ্যে অবস্থান করুন। বন বহুদোষসঙ্কুল, সুতরাং এরূপ মধ্যস্থিতা হইলে সীতা রক্ষক যুক্ত হইয়াই রহিবেন।

Tika.—रामः मैथिली लक्ष्मणः इति एवम्प्रकारः क्रमः एव त्वया वाच्यः। (कथम्? उच्यते, यथा वनवासे सीता उभयोर्मध्ये तिष्ठति तद्वत्)। अत्रापि अत्र अयोध्यायाम् तेषां नामोल्लेखसमयेऽपि रामलक्ष्मणयोः मध्ये अन्तराले मैथिली सीता तिष्ठतु। (कथं नाम इयं व्यवस्था? उच्यते) अरण्यानि वनानि बहुदोषाणि विविध-सङ्कटपूर्णानि। (अतएव ईदृशे क्रमे सति) एषा मध्यस्थिता सीता सनाथा अर्थ

रामः पश्चात् लक्ष्मणः इति उभयभागेऽपि नाथयुक्ता रक्षकसहिता इति यावत् भविष्यति। तेन न क्वापि विपदाशङ्का तस्याः भविष्यति।

Notes.

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि।

2. बहुदोषाणि—बहवः दोषाः येषु तानि इति बहु। Adj. to अरण्यानि।

3. सनाथा—नाथेन रक्षकेण सह वर्त्तमाना या सेति बहु। Pred. to एषा। N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected. भाविविपत्तिःच्छाया।

सुमन्त्रः—यदाज्ञापयति महाराजः। आयुष्मान् रामः।

राजाः—अयं रामः।

सुमन्त्रः—आयुष्मती जनकराजपुत्री।

राजा—इयं वैदेही।

सु—आयुष्मान् लक्ष्मणः।

[N. B.—All these have been already translated before].

राजा—अयं लक्ष्मणः। राम वैदेहि! लक्ष्मण परिष्वजध्वं मां पुत्रकाः!

सकृत् स्पृशामि वा रामं सकृत् पश्यामि वा पुनः।
गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

Prose.—(अहं) पुनः रामं सकृत् स्पृशामि वा पश्यामि वा (तेन हि) अमृतेन गतायुरिव, (अहं) जीवामि इति मम मतिः।

Eng.—Here is Lakshman. Ho Rama! Sita! Lakshman! my beloved sons! do embrace me. I think I may live (or be saved from death) just like a dying man taking nectar, if I but once touch or even see Rama again.

Beng. রাজা—'এইত লক্ষ্মণ। রাম! সীতে! লক্ষ্মণ! আমার স্নেহ-ভাজন পুত্রগণ! আমায় আলিঙ্গন কর। আবার যদি আমি একেবারের জন্যও রামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে) অমৃত পানে যেরূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তদ্রূপ বাঁচিয়া উঠিতে পারি বলিয়াই আমার মনে হয়।

Tika.—হে মম পুত্রকাः অনুকম্পাভাজনানন্দনাः! মাম্ পরিষ্বজধ্বম্ আলিঙ্গত। অহং পুনঃ ভূয়ঃ রামং সকৃত বারমেকং (চেত্) স্পৃক্ষ্যামি বা পশ্যামি বা (তর্হি) অহং অমৃতেন সুধাপানেন গতায়ুঃ মুমূর্ষুঃ ইব জীবামি পুনর্জীবনলপ্স্যে ইতি মম মতিঃ বিবেচনা। মন্যেঽহম্ বারমেকং রামস্য স্পর্শনেন দর্শনেন বা তথা জীবেয়ম্—যথা জীবতি কশ্চিত্ মরণাপন্নো জনঃ সুধাপানেন।

Notes

1. পুত্রকাः—পুত্র + কন্ অনুকম্পার্থে। Case of address.
2. পরিষ্বজধ্বম্—পরি + স্বজ্ + লোট ধ্বম্। Nom. যূয়ম্।
3. সকৃত্—অব্যয়; meaning once.
4. গতায়ুঃ—গতং গতপ্রায়ং আয়ুঃ যস্য স ইতি বহু।
5. অমৃতেন—করণে ৩য়া। By transference of epithet it implies অমৃতপানেন। As a dying one (গতায়ুঃ) survives (জীবতি) by অমৃতপান, so I dying by পুত্রবিরহ will live by seeing or touching Rama.

সুমন্ত্রঃ— শৃঙ্গবেরপুরে রথাদবতীর্য্য অযোধ্যাভিমুখাঃ স্থিত্বা সর্বে এব মহারাজং শিরসা প্রণম্য বিজ্ঞাপয়িতুমারব্ধাঃ।

কমপ্যর্থং চিরং ধ্যাত্বা বক্তুং প্রস্ফুরিতাধরাঃ
বাষ্পস্তম্ভিতকণ্ঠত্বাদনুক্ত্বৈব বনং গতাঃ॥ ১৭॥

Eng.—Having alighted from the car at the city of Sringvera and turning their faces towards Ayodhya they all

stood to speak something—after having saluted your Majesty with their heads. But as they opened their quivering lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—শৃঙ্গবেরপুরে রথ হইতে অবতীর্ণ হইয়া তাঁহারা সকলেই অযোধ্যার দিকে ফিরিয়া দাঁড়াইয়া মহারাজকে মস্তক অবনত করিয়া প্রণাম করতঃ (কিছু) বলিতে আরম্ভ করিয়াছিলেন। কিন্তু—কোনও একটা বিষয় অনেকক্ষণ ধরিয়া চিন্তা করিয়া বলিবার জন্য যেই তাঁহারা অধর প্রস্ফুরিত করিলেন, অমনি বাষ্প তাঁহাদের কণ্ঠ স্তম্ভিত করিয়া ফেলিল—তাই তাঁহারা কিছু না বলিয়াই বনে চলিয়া গেলেন।

Tika.—शृङ्गवेरपुरे प्रयागोत्तरे गङ्गातटवर्त्तिनि कस्मिंश्चित् शृङ्गवेर इति नाम्ना प्रसिद्धे स्थाने यत्र निषादराजस्य गुहस्य राजधानी आसीत् तत्र, विज्ञापयितुम् कथयितुम् आरब्धाः उपक्रान्ताः ते। परं कञ्चिदपि अर्थं विषयम् चिरं दीर्घकालं ध्यात्वा एकाग्रतया अनुचिन्त्य वक्तुम् तमेव अर्थं वचसा प्रकाशयितुम् प्रस्फुरिताधराः चलिताधराः (सन्तः ते) बाष्पस्तम्भितकण्ठत्वात् अश्रुनिरुद्धकण्ठदेशत्वात् (किमपि) अनुक्त्वा अकथयित्वा एव वनं काननं गताः प्रस्थिताः। पुनः पुनः विचिन्त्य हृद्गतम् अभिप्रायम् प्रकाशयितुम् यथैव ते अधरान् प्रस्फुरितवन्तः तदैव हृदयात् अश्रु उद्गत्य तेषां कण्ठान् रुरोध। तेन ते न किञ्चित् वक्तुम् शेकुः। एवं किञ्चित् अनुक्त्वा एव ते काननं प्रस्थिताः।

Notes

1. शृङ्गवेरपुरे—This is identified with Sringvera on the Ganges, 22 miles N-West of Allahabad.

2. अयोध्याभिमुखाः—adj. to ते। अभिगतानि मुखानि येषां ते इति बहु। अयोध्यायाः अभिमुखाः इति ६तत्। Qual. सर्वे।

3. आरब्धाः—आ + रभ् + आदिकर्मणि क्त। आदिकर्म implies the commencement of an action from prior time.

4. ध्यात्वा—ध्यै + क्त्वाच्; having thought over.

5. प्रस्फुरिताधराः—adj to ते understood. प्र + स्फुर् + क्त = प्रस्फुरिताः। तादृशा अधराः येषां ते इति बहु।

6. वाष्पस्तम्भित कण्ठत्वात्—हेतौ ५मी। वाष्पेण हृदयात् उत्थितेन अश्रुणा स्तम्भितः निरुद्धः इतत्। तादृशाः कण्ठाः येषां ते इति बहु। तस्मात्।

7. अनुक्त्वा—नञ् + वच् + क्त्वाच्। Out of extreme affection for father, Rama and others could not speak anything.

राजा—कथम् अनुक्त्वैव वनं गताः। (इति द्विगुणं मोहम् उपगतः)।

सुमन्त्रः—(ससम्भ्रमम्) वालाकि! उच्यताम् अमात्येभ्यः अप्रतीकारायां दशायाम् वर्त्तते महाराज इति।

काञ्चुकीयः—तथा। (निष्क्रान्तः)।

देव्यौ—महाराअ, समस्ससिहि समस्ससिहि। [महाराज, समाश्वसिहि समाश्वसिहि]।

Eng. King—How is it! they have left for the forest without speaking anything (falls in a deeper swoon).

Sumantra. (Hurriedly) Valaki! please tell the ministers that His Majesty lies in an unremediable condition.

Chamberlain,—Let it be so (exit).

Queens.—Be consoled your Majesty! be consoled.

Beng.—রাজা—কি রকম! কিছু না বলেই বনে চলে গেল। (দ্বিগুণ মোহ প্রাপ্ত হইলেন)। সুমন্ত্র—(তাড়াতাড়ি or সম্ভ্রমের সহিত)

বালাকি ! মন্ত্রিগণকে বল মহারাজের অবস্থা প্রতীকারের অতীত হইয়াছে। কাঞ্চুকীয়—তাই হউক। (চলিয়া গেলেন)। দেবীদ্বয়— মহারাজ ! আশ্বস্ত হউন। আশ্বস্ত হউন।

Tika.—अमात्येभ्यः मन्त्रिभ्यः [सम्प्रदाने ४र्थी]। 'अप्रतीकारायाम्' अविद्यमानः प्रतीकारः यस्याः सा अप्रतीकारा। तस्याम्। प्रतिविधानरहितायाम् अवस्थायाम्। 'समाश्वसिहि' आश्वस्तो भव धैर्य्यं धारय।

Notes.

1. उच्यताम्—ब्रू वा वच्+लोट ताम् कर्म्मणि। The root is द्विकर्म्मक।

2. अमात्येभ्यः—४र्थी। The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त। But the author puts here ४र्थी perhaps thinking वच् identical with कथ् which usually governs the indirect object in the fourth case ending. सम्प्रदाने ४र्थी acc. to भाष्यकार। See Tika. See अर्य्ये गौतमेा निवेदयामि also in Sak.

3. अप्रतीकारायाम्—adj to दशायाम्। बहुव्रीहिः—see Tika.

4. समाश्वसिहि—सम्+आ+श्वस्+लोट हि।

राजा—(किञ्चित् समाश्वस्य)

अङ्गं मे स्पृश कौशल्ये न त्वां पश्यामि चक्षुषा।
रामं प्रति गता बुद्धिरद्यापि न निवर्त्तते ॥ १८ ॥

Prose.—(हे) कौशल्ये मे अङ्गं स्पृश; त्वां चक्षुषा न पश्यामि। रामं प्रति गता (मे) बुद्धिरद्यापि न निवर्त्तते।

Eng. King—(Being a little consoled) Oh Kauslya, do touch my person ; I do not see you with my eyes. My mind is fixed on Ram wherefrom it has not yet come back (or— it has not yet been withdrawn).

Beng.—রাজা (কতকটা আশ্বস্ত হইয়া)—কৌশল্যে ! তুমি আমার অঙ্গ স্পর্শকর। আমি তোমাকে চোখে দেখ্‌তে পারিতেছি না। (কেননা) আমার চিত্ত রামের কাছে চলিয়া গিয়াছে—তা এখনও সেখান হইতে ফিরিয়া আসে নাই।

Tika.—'কৌশল্যে', মে মম অঙ্গং দেহম্ স্পৃশ' বিনা মে অঙ্গস্পর্শম্ তব অত্র 'অবস্থানং বিজ্ঞাতুম্ অহং ন শক্নোমি। কথম্ ? যতঃ—অহং ত্বাম্ চক্ষুষা নয়নাভ্যাম্ [করণে ৩যা] ন পশ্যামি ন অবলোকয়ামি। অহম্ ত্বাম্ ন পশ্যামি—অত্র কো হেতুঃ ? উচ্যতে। ইন্দ্রিয়াণি হি মনোঽনুগচ্ছন্তি। মনসঃ সাহায্যং বিনা তানি স্বকার্য্যং সাধয়িতুম্ অক্ষমাণি। তর্হি কুত্র তে মনোঽধুনা বর্ত্তে ? শৃণু—মম বুদ্ধিঃ মনঃ রামং প্রতি গতা। [মম চাঞ্চল্যযুক্তং মনঃ অস্মাত্ স্থানাত্ চলিতা রামম্ আশ্রিতবত্।] সা তু অদ্যাপি এতাবতা অপি সময়েন ন নিবর্ত্তে রামাত্ ন প্রত্যাবৃত্তা ভবতি। অধুনাঽপি সা রামাসক্তা তিষ্ঠতি ইত্যর্থঃ।

Notes

1. বুদ্ধিঃ—বুধ্ + ক্তিন্ ; it means "mind" here.
2. নিবর্ত্তে—নি + বৃত + লটনে।

রাজা—পুত্র রাম। যত্ খলু ময়া সন্ততং চিন্তিতম্।

Eng. King—My son! Ram! what I have always pondered over (is as follows)—

Notes

1. সন্ততম্—সম্ + তন্ + ক্ত ; always ; adverb. সততম্ is also correct by "সমো বা ততহিতয়োঃ"।

(রাজা) রাজ্যে ত্বামভিষিচ্য সন্নরপতের্লাভাত্ কৃতার্থাঃ প্রজাঃ
কৃত্বা ত্বত্সহজান্ সমানবিভবান্ কুর্বাত্মনঃ সন্ততম্।
ইত্যাদিশ্য চ তে তপোবনমিতো গন্তব্যমিত্যেতয়া
কৈকেয্যা হি তদন্যথা কৃতমহো নিঃশ্রেষমেকক্ষণে ॥ ১৫ ॥

Prose.—त्वां राज्ये अभिषिच्य सन्नरपतिलाभात् प्रजाः कृतार्थाः कृत्वा, "सन्ततं त्वत्-सहजान् आत्मनः समानविभवान् कुरु" इति च ते आदिश्य इतस्तपोवनं (मया) गन्तव्यमिति ; अहो एतया हि कैकेय्या एकपदे निःशेषं तदन्यथा कृतम्।

Eng.—Having installed thee in the kingdom (or having crowned you king) and (thereby) making the subjects content due to their gaining a very good ruler (in thee), and having directed you to make your brothers always equally prospersous (or having dictated you to share your prosperity always in common with your brothers), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

Beng.—তোমাকে রাজ্যে অভিষিক্ত করতঃ উত্তমনৃপতি লাভে প্রজাবৃন্দকে কৃতার্থ করিয়া এবং "সর্ব্বদাই তোমার সহোদরগণকে নিজের তুল্য ঐশ্বর্য্যবান্ করিবে (অথবা তোমার ঐশ্বর্য্য তোমার ভ্রাতৃবৃন্দের সহিত সমভাবে ভোগ করিবে)'—এইরূপ আদেশ তোমায় দিয়া আমি এখান হইতে তপোবন যাইব (ইচ্ছা ছিল)। (কিন্তু) হায়! এই কৈকেয়ী এক মুহূর্ত্তেই তাহা নিঃশেষ করিয়া দিল (বা—তাহা সম্পূর্ণরূপেই বিপর্য্যস্ত করিয়া দিল)।

Tika.—(किम् मया सन्ततं चिन्तितं तत् शृणु। हे रामचन्द्र!) त्वाम् राज्ये अभिषिच्य राजपदे प्रतिष्ठाप्य—(एतेन हि) सन्नरपतेः साधुभूपतेः लाभात् प्रापणात् प्रजाः कृतार्थाः कृतकृत्याः सिद्धमनोरथाः सन्तुष्टाः इति यावत्, कृत्वा, 'सन्ततं सर्वदैव त्वत्सहजान् तव सहोदरान् आत्मनः समानविभवान्" तवैव तुल्यम् ऐश्वर्य्यवतः "कुरु विधेहि इति आदिश्य"। (यद्वा तव भ्रातॄन् आत्मनः समानविभवान् राजैश्वर्य्यभोगी त्वयैव सह तुल्याधिकारिणः कुरु मानय इति) ते त्वाम् आदिश्य निर्दिश्य इतः अयोध्याराज्यात् (मया) तपोवनं गन्तव्यमिति मे मतिरासीत्। किन्तु अहो! अनया नीचाशयया हि एव कैकेय्या एकपदे एकस्मिन्नेव मुहूर्त्ते निःशेषम् अशेषम् समूलम्

सम्पूर्णरूपेण इति यावत् 'तत्' मे चिन्तितम् वस्तु 'अन्यथा कृतम्' विपर्यस्तम् कृतम्। शार्दूलविक्रीडितं वृत्तम् ॥

Notes

1. अभिषिच्य—अभि + सिच् + ल्यप्।

2. सन्नरपतेः—कर्मणि ६ष्ठी। सन् नरपतिरिति कर्मधा। तस्य।

3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु।

4. त्वत्सहजान्—obj. to कुरु। तव सहजाः तान् इति ६तत्। सह + जन + ड कर्तरि।

5. समानविभवान्—obj. to सहजान्। समानः तुल्यः विभवः येषां तान् इति बहु। It means either (i) यथैव त्वम् अयोध्याराज्यलाभेन विभववान् असि—तथैव एतेषाम् कृते राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तवैव समम् तुल्यैश्वर्यवतः कुरु ; or (ii) समानः = साधारणः। एतान् आत्मनः (आत्मना सह) साधारणविभवान् कुरु तवैव राजैश्वर्याम् एभिः सहैव समानरूपेण भुङ्क्ष्व। (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prospesity equally with them).

6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये ६ष्ठी।

7. एकचणे—एकः चणः इति कर्मधा। तस्मिन्।

8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु। Without any remainder ; totally.

9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत्। उक्ते कर्मणि १मा।

10. अन्यथाकृतम्—अन्य + थाल् (प्रकारे) = अन्यथा। कृ + क्त कर्मणि। अन्यथा कृतम्, सुपसुपा। विपर्यस्तम् कृतम् upset.

राजा — सुमन्त्र, उच्यताम् कैकेय्याः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः
क्षिप्रमानीयताम् पुत्रः पापं सफलमस्त्विति ॥ २० ॥

Prose.—रामः वनं गतः। ते प्रियमस्तु! अहमपि जीवितैः त्यक्तः। (ते) पुत्रः क्षिप्रमानीयताम्। पापम् सफलम् अस्तु इति हे सुमन्त्र कैकेय्याः (सम्बन्धे) उच्यताम् त्वया।

Eng.—Sumantra! please tell Kaikeyi—"Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—রাজা—সুমন্ত্র! কৈকেয়ীকে বলিয়া দাও যে—রাম বনে গিয়াছেন। তোমার অভিলষিত সিদ্ধ হউক (or তোমার ভাল হৌক)। আমারও প্রাণ ছাড়িয়া যাইতেছে। তোমার পুত্রকে শীঘ্র লইয়া আইস। (তোমার) পাপ (উদ্দেশ্য) সফল হউক।

Tika. सुमन्त्र! 'उच्यताम् त्वया' कैकेय्याः सम्बन्धे त्वया कथ्यताम् [किं कथयिष्यामि ?] रामः वनं गतः; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिध्यतु। अहमपि जीवितैः जीवनैः त्यक्तः रहितः। सपदि अहम् प्राणान् त्यक्ष्यामीति भावः। (अतएव यतो मम अभावे राजसिंहासनम् शून्यं स्थास्यति = तस्मात् तव) पुत्रः भरतः 'क्षिप्रम् झटिति आनीयताम्' मातुलालयात् अत्र आनीयताम् इति यावत्। (अत्रागत्य भरतः राजा भविष्यति एवं हि—) 'पापम्' तव दुष्टः अभिप्रायः (यः खलु रामनिर्वासनरूपस्तथा भरताभिषेकरूपश्च) सफलम् सिद्धम् अस्तु भवतु।

Notes

1. कैकेय्याः—archaic for कैकेयी। सम्बन्धविवक्षया षष्ठी for उक्ते कर्मणि १मा।

2. जीवितैः—जीव् + क्त भावे। जीवनैरित्यर्थः। अनुक्ते कर्त्तरि तृतीया।

सुमन्त्रः—यदाज्ञापयति महाराजः।

राजा—(ऊर्द्ध्वमवलोक्य) अये रामकथाश्रवणसन्दग्धहृदयं माम् आश्वासयितुम् आगताः पितरः। कोऽत्र ?

(प्रविश्य) काञ्चुकीयः— जयतु महाराजः।

राजा—आपस्तावत्।

काञ्चुकीयः—यदाज्ञापयति महाराजः। (निष्क्रम्य पुनः प्रविश्य) जयतु महाराजः। इमा आपः।

Eng.—Sum.—As your Majesty commands.

King. (Looking upwards)—Ho! my ancestors have come here to re-assure (console) me, whose heart has been afflicted with the hearing of the facts regarding Ram; who is here (Ho)?

(Entering) Cham.—Victory to your Majesty (or Let your Majesty prosper).

King.—Let water be brought.

Cham—As your Majesty commands. (Going out and again entering) Let your Majesty prosper. Here is water.

Beng.—সুমন্ত্র—যে আজ্ঞা মহারাজ! রাজা—(উপরের দিকে দৃষ্টিপাত করিয়া) অহো! রামচন্দ্রের কথা শুনিয়া আমার হৃদয় সন্তপ্ত হইয়া উঠিয়াছে, তাই আমাকে সান্ত্বনা দিবার জন্য পিতৃগণ আসিয়াছেন। এখানে কে আছে (হে)? (প্রবেশ করিয়া) কাঞ্চুকীয়—মহারাজের জয় হোক। রাজা—জল (আন)! কাঞ্চুকীয়—যে আজ্ঞা মহারাজ! (বাহির হইয়া এবং পুনরায় আগমন করিয়া) মহারাজের জয় হোক। এই যে জল।

Tika.—'रामकथाश्रवणसन्दग्धहृदयं' रामस्य वनगमनवार्त्ताश्रवणेन सन्तप्तहृदयं मां आश्वासयितुम् सान्त्वयितुम् पितरः मम परलोकवासिनः पितृपुरुषाः आगताः आकाशम् समागताः"। 'आपः' सलिलानि तावत् आनीयन्ताम्।

NOTES

1. रामकथाश्रवणसन्दग्धहृदयम्—adj. to माम। रामस्य कथा इति ६तत्। तस्य श्रवणम्। तेन सन्दग्धम्। तादृशं हृदयं यस्य तम् इति बहु।

2. आश्वासयितुम—आ + श्वस् + णिच् + तुमुन्।

3. पितरः—sub. to आगताः; the forefathers have appreared in the sky in their spiritual bodies. It in not a good sign; Acc. to Ayurveda it forebodes approaching death. In other words, it signifies the immediate death of the king which really came about.

4. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप। We suggest the reading पुनः प्रविश्य here.

5. आपः = water; it is always fem. plural; water is asked to wash off tears to have a full view of his ancestors; we may also suppose that it was asked due to पिपासा natural to a dying person, specially to one burning within through grief; or it was for आचमन to purify himself before the solemn act of going to his forefathers, cp "राजा आचम्यावलोक्य" below.

राजा—(आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे
किमभिगमनकारणम् भवद्भिः सह वसने समयो ममापि तत्र ॥२१

Prose.—अयममरपतेः सखा दिलीपः। अयं रघुः। अत्रभवान् मे पिता अजः। अभिगमनकारणं किम? ममापि तत्र भवद्भिः सह वसनं समयः (वर्त्तते)।

Eng.—Here is Dilipa the ally of the Lord of the Gods; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here? (oh!) my time has come to live with you.

Beng.—এই সুরপতির সখা দিলীপ। এই রঘু। (এই) আমার পূজনীয় পিতা অজ। (আপনাদের এখানে) আসার কারণ কি? (তবে) আমারও আপনাদের সহিত বাস করিবার সময় হইয়াছে।

Tika.—অয়ং মম প্রত্যক্ষং দৃশ্যমানঃ 'অমরপতেঃ সুরনাথস্য সখা দিলীপঃ' মম প্রপিতামহঃ। অয়ং রঘুঃ মে পিতামহঃ। অত্রভবান্ পূজনীয়ঃ 'মে পিতা অজঃ' (অত্র দৃশ্যতে)। (অত্র) এষাম্ অভিগমনস্য অধিষ্ঠানস্য কারণং হেতুঃ কিম্? মমাপি তত্র স্বর্গে ভবদ্ভিঃ সহ বসনে বাসে সময়ঃ কালঃ উপস্থিতঃ ইতি মন্যে।

Notes.

1. অমরপতেঃ—অমরাণাং পতিস্তস্য ইতি ৬তৎ।

2. বসনে—বস + লুাটভাবে; তত্র। বাসে ইত্যর্থঃ।

3. Remark—This order of lineage is taken from Padma purana and is adopted by Kalidasa in his Raghuvamsam.

রাজা—রাম, বৈদেহি, লক্ষ্মণ, অহমিতঃ পিতৄণাম্ সকাশং গচ্ছামি। হে পিতরঃ অয়মহমাগচ্ছামি। (মূর্চ্ছয়া পরামৃষ্টঃ)

(কাঞ্চুকীয়ো যবনিকাস্তরণং করোতি)

সর্বে—হা হা মহারাজ। হা হা মহারাজো [হা হা মহারাজ etc.]

(নিষ্ক্রান্তাঃ সর্বে)। ইতি দ্বিতীয়োঽঙ্কঃ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon).

(The Chamberlain covers the body with a curtain.)

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—রাজা—রাম ! বৈদেহি ! লক্ষ্মণ ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি। হে পিতৃগণ ! এই যে আসিতেছি। (মূর্চ্ছাক্রান্ত হইলে) (কাঞ্চুকীয় বস্ত্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন) সকলে—হা হা মহারাজ ! হা হা মহারাজ ! (সকলে চলিয়া গেলেন)। দ্বিতীয় অঙ্ক সমাপ্ত।

Notes

1. यवनिकास्तरणम्—यवनिका curtain. आस्तरण is covering (here). यवनिकया आस्तरणम् इति ३तत् covering with a curtain ; or यवनिकाया: आस्तरणम् इति ६तत्।

2. हा हा महाराज्ञो—this portion is uttered by the two ladies that were present there as also by others there, So we have plural सर्वे। आवेगे द्वित्वम्।

3. मूर्च्छया—करणे ३या।

4. Remark—(a) Prof. Paranjape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after "मूर्च्छया पराहृष्ट:"। Thus he suggests स्वर्गं गत: also here. In short the reading of the stage-direction should be "मूर्च्छया पराहृष्ट: स्वर्गं गतश्च"।

(b) Here Dasaratha's wailings for Rama his favourite son resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See also Introduction.

प्रतिमानाटकम्

तृतीयोऽङ्कः

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सम्मार्जनादीनि कृत्वा) भोदु, दाणिं (?) किदं एत्थ कय्यं अय्यसंभवअस्स आणत्तम् । जाव मुहुत्तं सुविस्सम् । (स्वपिति) [भवतु, इदानीम् कृतमत्र कार्य्यम् आर्य्यसम्भवकस्य आज्ञप्तम् । यावत् मुहूर्त्तम स्वपिमि] (स्वपिति) ।

(प्रविश्य) भटः—(चेटमुपगम्य ताड़यित्वा) अह्गो दासीए पुत्त । किं दाणिं कम्मं ण करेसि (ताड़यति) ।
[अह्गो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताड़यति)]

सुधाकारः—(बुद्ध्वा) तालेहि मं तालेहि मं । [ताड़य मां ताड़य माम्] ।

(Then enter the whitewasher)

Whitewasher—(Having finished sweeping and the like) well, I have now finished what I was asked to do by the venerable Sambhavaka ; now let me sleep awhile (sleeps).

(Entering) Guard.—(Having approached the man and pushing him) Oh rascal ! how is it that you are not now going on with your work ! (beats him).

Whitewasher—(Having got up.) Please, do not beat me, please beat me not ; (or—why do you beat me).

Beng.—(অনন্তর সুধাকার প্রবেশ করিলেন) সুধাকার—(গৃহের মার্জ্জনাদি কার্য্য সমাপ্ত করিয়া) যাক্। এখন ত আমার আর্য্যসম্ভবকের আদেশানুযায়ী কার্য্য সমাপ্ত হইল। এবার খানিকটা ঘুমাইয়া লই। (নিদ্রা গেল)। (প্রবেশ করিয়া ভট সুধাকারের নিকট গিয়া তাহাকে মারিতে মারিতে) আরে বেটা ছোটলোক, এখন যে কাজ করছিস্ না? (মারিতে লাগিল)। সুধাকার—(জাগিয়া উঠিয়া) মেরোনা বাপু, মেরোনা।

Tika.—सुधाकारः—असौ एव प्रतिमागृहे चूर्णलेपनादिकर्त्ता। 'सम्मार्जनादीनि' गृहस्य मार्जनं तथा आनुषङ्गिकम् अन्यत् कर्म कृत्वा। अत्र=अस्मिन् गृहे। आर्य्यसम्भवकस्य। सम्भवकस्तत्र एतन्नामककाञ्चुकीयः। आज्ञप्तम्—आदिष्टम् कर्म। स्वपिमि निद्रां गमिष्यामि [यावद्योगे भविष्यति लट्। "यावत् पुरानिपातयोर्लट्"] चेटम् दासम् सुधाकारम् इत्यर्थः। सुधाकरणकर्मणि नियुक्तम् इमं परिचारकम्। भटः=योद्धा। रक्षकः, प्रहरी इत्यर्थः। अङ्गो इति सम्बोधनम् सम्बोधनम्। हे दास्याः पुत्र=हे नीचलोक। बुध्वा=प्रतिबुध्य, उत्थाय इति यावत्। 'ताड़य' कथम् आघातं करोषि [आवेगे द्विरुक्तम्]॥

Notes

1. सुधाकारः—सुधां करोति सुधा+कृ+अण् by the rule —कर्मण्यण्।

2. सम्मार्जनादीनि—obj to कृत्वा। सम्+मृज्+ल्युट्। सम्मार्जनम् आदौ (or आदि) येषां तानि इति बहु। By आदि is meant other works to keep the room free of lime, dust etc.

3. भवतु—Here an अव्यय meaning "well"

4. आज्ञप्तम्—आ+ज्ञप+णिच् (चुरादि)+क्त कर्मणि वर्त्तमाने। Desired. आज्ञपित is also correct by the rule" वा दान्तशान्तपूर्णदस्तस्पष्टच्छन्नज्ञप्ताः"। Here वर्त्तमाने क्त comes by the rule "मतिबुद्धिपूजार्थेभ्यश्च"। ज्ञप is here इच्छार्थक or मत्यर्थक। Thus Kasika and Dikshita

has "मतिरिच्छा"; thus its अनुक्तकर्त्ता "सम्भवकस्य" takes षष्ठी and not तृतीया by the rule--"क्तस्य च वर्त्तमाने"।

5. सुहूर्त्तम्—अत्यन्तसंयोगे २या।

6. स्वपिमि—स्वप्+लट् मिप्। Here in all the printed Texts the reading is स्वप्स्यामि for सुविस्सम्। But we prefer to read स्वपिमि here, for the अव्यय यावत् mostly governs लट् in the sense of लृट्। See Sak. I. VI. Swapna II; and "यावत् उपसर्पामि" &c. here

8. अह्मो—इति अव्ययम्। सक्रोधसम्बोधने प्रयुज्यते।

9. दास्याःपुत्र—An instance of अलुक् समासः ; षष्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is "पुत्रेऽन्यतरस्याम्"। दास्याः पुत्र or दासीपुत्र means a bastard son ; case of address. comp. our "दास्याः पुत्रैः शकुनि-लुब्धकैः' &c in Sak II.

N.B.—The passage ताडेहि मं has been interpreted by us as "Do not beat me"; by वचनभङ्गी we interpret "मां ताडय" as ending in "न, मां ताडय"; but it may also mean "why do you beat me !" and this meaning also may be justified in view of the idea contained in the next passage.

भटः—ताड़िदु तुवं किं करिस्ससि ? [ताड़िते त्वं किं करिष्यसि]।

सुधाकारः—अहस्सस्स मम कत्तवीअस्स विअ वाहुसहस्सम् णत्थि। [अधन्यस्य मम कार्त्तवीर्यस्य इव वाहुसहस्रं नास्ति]।

भटः—वाहुसहस्सेण किं कय्यम्। [वाहुसहस्रेण किं कार्यम् ?]।

सुधाकारः—तुवं हणिस्सम्। [त्वां हनिष्यामि]।

भटः—एहि दासीएपुत्तो! मिदे मुञ्चिस्सम्। (पुनरपि ताड़यति) [एहि दास्याःपुत्र! मृते मोचयामि]।

सुधाकारः—(रुदित्वा) सक्कं दाणिं भट्टो मे अवराहं जाणिदुम्? [शक्यम् इदानीम् भर्त्तुः मे अपराधम् ज्ञातुम्?]

भटः—णात्थि किल अवराहो णत्थि। णं मए सन्दिट्टो भट्टिदारअस्स रामस्स रज्जविव्भट्टकिदसन्दाविण सग्गम् गदस्स भट्टिणो दसरहस्स पड़िमागेहं देट्ठुम् अज्ज कोसल्लापुरोएहि सव्वेहि अन्तउरेहि इह आअन्तव्वम् त्ति। एत्थ दाणिं तुए किं किदम् [नास्ति किल अपराधो नास्ति। ननु मया सन्दिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहम् द्रष्टुम् अद्य कोसल्यापुरोगैः सर्वैः अन्तःपुरैरिहागन्तव्यम् इति। अत्र इदानीं त्वया किं कृतम्]।

सुधाकारः—पेक्खदु भट्टा अवणीदकवोदसन्दाणअं दाव गब्भगिहम्। सोहवण्णअदत्तचन्दणपञ्चाङ्गुला भित्तीओ। ओसत्तमाल्लदामसोहीणि दुवाराणि। पाइण्णा वालुआ। एत्थ दाणिं मया किं ण किदम्। [पश्यतु भर्त्ताअपनीतकपोतसन्दानकं तावत् गर्भगृहम्। सौधवर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः। अवसक्तमाल्यदामशोभीनि द्वाराणि। प्रकीर्णा वालुकाः। अत्र इदानीं मया किं न कृतम्]।

भटः—जइ एवं विस्सत्थो गच्छ। जाव अहं वि सव्वं

किदं त्ति अमच्चस्स णिवेदेमि। [यदि एवं विस्रब्धो गच्छ। यावत् अहम् अपि सर्वं कृतमिति अमात्याय निवेदयामि]।

(निष्क्रान्तौ ॥ [प्रवेशकः] ॥

Eng.– Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand arms like Kartaviryya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you until dead. (Beats again).

W.—(crying) May I know what is my fault ?

G.—No ! nothing you have committed ! (no fault of yours !) ; why I told you that the venerable ladies such as Kausalya and others would come to visit to-day the picture house of the late King Dasaratha who has departed for the next world being seized with the grief, due to the Prince Ramchandra's being deprived and banished out of the kingdom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has been withdrawn from the inner appartment. The white-wash upon the walls has been printed by the five fingers with sandal. The doors are shining with the garlands hanging. Sand has also been duly scattered. Then what have I not done here now ?

G.—If that, then go away without fear. I shall now relate to the ministers that everything is complete.

(Exit)—[Inter-lude].

Beng.—ভট—তোকে মারলে তুই কি করবি রে? সুধা—এ হতভাগার ত কার্ত্তবীর্য্যের মত হাজার হাত নাই। ভট—হাজার হাতে কি করবি? সুধা—তোকে খুন করবো। ভট—আয় বেটা ছোটলোক; তুই মর্‌লে তবে তোকে ছাড়বো। (পুনরায় মারিতে লাগিল)। সুধা—(কাঁদিতে কাঁদিতে আমার কি অপরাধ তা জান্‌তে পারি কি? ভট—না কিছু অপরাধ নাই? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজা দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেখ্‌বার জন্য অদ্য কৌশল্যা প্রভৃতি অন্তঃপুরিকাগণ এখানে আস্‌বেন। এখানে এখন তুই কি করেছিস্? সুধা—দেখুন মালিক; গর্ভগৃহ হইতে পায়রা খেদান জাল সরিয়ে দিয়েছি। দেওয়ালে চূণের আস্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিয়েছি। মালা ঝুলিয়ে দুয়ার শোভিত করেছি। বালি ছড়িয়ে দিয়েছি। তবে এখানে আর করিনি কি? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও। আমিও মন্ত্রিদের জানাই যে সব করা হয়েছে।

(উভয়ের প্রস্থান)। [প্রবেশক]।

Tika.—'ताड़िते' मया ताडिते प्रहृते सति 'त्वं किं करिष्यसि'? 'अधन्यस्य' हतभाग्यस्य। मृते सति त्वां मोक्ष्यामि परित्यक्ष्यामि। आमरणं त्वां प्रहरामि इत्यर्थः। 'भर्तः' तव सकाशात् मे अपराधं ज्ञातुं मया शक्यम् किम्? 'भर्तृदारकस्य' प्रभुपुत्रस्य युवराजस्य इति यावत्। राज्यविभ्रष्टम् राज्यात् विभ्रंशः [नपुंसके भावे क्तः] तेन कृतः यः सन्तापः दुःखं तेन हेतुना। प्रतिमागृहं—मृतस्य प्रतिकृतिरक्षण-गृहम्। 'कौशल्यापुरोगैः' तत्प्रमुखैः। अन्तःपुरैः अन्तःपुरिकाभिः अत्रागन्तव्यम्। सन्दानकं नाम रज्जुजालम् इत्यर्थः। 'कपोतानां सन्दानकम्' जालम् कपोतविताड़-नार्थं प्रसारितम् जालम् इति भावः मया अपनीतम् अपसारितम् गर्भगृहात् अभ्यन्तर-कक्षात्। 'सौधवर्णकदत्तचन्दनपञ्चाङ्गुलाः भित्तयः'—भित्तीनां प्राकाराणाम् बहिर्भागे (उपरि) यत्सौधवर्णकं चूर्णप्रक्षेपः वर्तते तत्र (तस्य उपरि) मया चन्दनेन पञ्चा-

ङ्गुलीनां मुद्रा अङ्किता । 'अवसक्तमाल्यदामशोभिनी' अवसक्तै: लम्बमानभावेन अवस्थापितै: माल्यदामभि: मालाराजिभि: शोभमानानि द्वाराणि । प्रकीर्णा: विस्तारिता: उत्कीर्णा: बालुका इत्यर्थ: । विस्रब्ध: निर्भय: सन् गच्छ ॥

Notes

1. ताडिते—भावे ७मी । Its अनुक्तकर्त्ता is मया ।

2. अधन्यस्य—धन्यादन्य: नञतत, तस्य ।

N.B.—कार्त्तवीर्य a prince of हैहय line, had the boon ofenjoying thousand hands in battles &c. See Rag. VI. "संग्रामनिर्विष्ट सहस्रबाहु:" &c.

3. मृते—भावे ७मी । Comp.—त्वयि मृते सति ।

4. भर्त्तृदारकस्य—भर्त्तु: दारकस्तस्य ६तत् ।

5. राज्यविभ्रष्टकृतसन्तापेन—हेतौ ३या । वि+भ्रंश+क्त भावे विभ्रंश: deprival and baninshment (both) राज्यात् विभ्रष्टम् इति सुप्सुपा । तेन कृत: इति ३तत् । तादृश: सन्ताप: इति कर्मधा । तेन (राज्यापहरण=राज्यविवासन) । रामस्य राज्यविभ्रष्टकृतसन्तापेन इत्यत्र "सापेक्षत्वेपि गमकत्वात् समास:" ।

6. प्रतिमागृहम्—प्रतिमाया: गृहमिति ६तत ; or प्रतिमागेह is the reading here. This custom of hanging pictures of the dead relation is prevalant in Kosala country etc even now-adays.

7. कौशल्यापुरोगै:—कौशल्या is Rama's mother. सा पुरोगा येषां तैरिति बहु । पुरस्+गम्+ड कर्त्तरि स्त्रियामाप्=परोगा । Qual. अन्त:पुरै: ।

8. अन्तपुरै:—by tranference of epithet (लक्षणावृत्त्या) it implies the occupants of the inner appartments. अनुक्तकर्त्ता of आगन्तव्यम् ।

8. अपनीतकपोतसन्दानकम्=adj. to गर्भगृहम् । कपोतानां सन्दानकम् (वितानजालम्) ६तत् । यद्वा कपोतानां सन्तानकम् । In this case it im-

plies group of pigeons. I think this interpretation is preferable. Prakrit सन्दाणअ may be सन्तानकं as well in sanskrit. कन् is added in the sense of अल्प to सन्तान (= समूह here). अपनीतं कपोतसन्तानकं यस्मात् तदिति बहु। Acc. to Mr. Shastri, Kale etc, सन्दानक is nest and कपोतसन्दानक = pigeonnest. But प्रतिमागेह where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनीड। Rather कपोतवितापनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णक etc.—सौधं वर्णकं इति कर्मधा। पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्विगु: with समासान्त अच by 'तत्पुरुषस्यांगुले: संख्याव्ययादे:'। चन्दनमय पञ्चाङ्गुलम्। सौधवर्णके दत्तम् इति सुप्सुपा। सौधवर्णकदत्तम् चन्दनपञ्चांगुलं यत्र ता: इति बहु ; adj. to भित्तय:।

10. अवसक्तमाल्यदामशोभीनि—adj to द्वाराणि। अवसक्त = अव + सञ्ज + क्त। = संलग्न। माल्यानां दाम इति ष्तत्.। अवसक्त माल्यदाम इति कर्मधा। तै: शोभन्ते इति अवसक्तमाल्यदाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णा:—प्र + कॄ + क्त कर्मणि। वालुका or sand way is for easy and smooth movement on the ground, and to make it free of dust.

12 अमात्याय—सम्प्रदाने or क्रियायोगे चतुर्थी।

13. प्रवेशक is an अङ्कसन्धि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित: अङ्कद्वयान्तर्विज्ञेय: शेषं विष्कम्भके यथा। Also cp. "यन्नीचै: केवलं पात्रैर्भाविभूतार्थसूचनम्। अङ्कयोरुभयोर्मध्ये स विज्ञेय: प्रवेशक:"।

N. B.—प्रवेशक differs from a विष्कम्भक in as much as it is acted by inferior characters only. See Sak. Act VI.

(ततः प्रविशति भरतो रथेन सूतश्च)

भरतः—(सावेगम्) सूत ! चिरं मातुलपरिचयात् अविज्ञातवृत्तान्तोऽस्मि। श्रुतं मया दृढमकल्यशरीरो महाराज इति। तदुच्यताम्—पितुर्मे को व्याधिः ?

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वैद्याः ?

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः— भूमौ निरशनः।

भरतः—किमाशा स्यात् ?

सूतः—दैवम्।

भरतः—स्फुरति हृदयं वाहय रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुष्मान्। (रथं वाहयति)।

Eng.—(Then enter Bharat in a car together with the Charioteer).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter here. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?

Ch.—(He) Lies (sleeps) on the ground without food.

Bh.—Is there any hope (of his life) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive on the car.

Ch.—As the long-lived one commands. (Drives the car on).

Beng.—(অনন্তর রথে চড়িয়া ভরত এবং সূত প্রবেশ করিলেন) ভরত—(আবেগের সহিত) সূত, বহুদিন মাতুলালয়ে থাকার জন্য আমি এ ব্যাপার কিছুই অবগত নহি। শুনিয়াছি মহারাজের শরীর খুব খারাপ। আচ্ছা বলত পিতার কি অসুখ হইয়াছে ? সূত—তাঁহার হৃদয়ে বড়ই পরিতাপ। ভরত—বৈদ্যেরা তাঁহার বিষয়ে কি বলেন ? সূ—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন। ভ—তাঁর আহার ও নিদ্রা হইতেছে ত ? সূ—অনাহারে মাটীতে পড়িয়া আছেন। ভ—(জীবনের) আশা আছে ত ? সূ—অদৃষ্ট জানেন। ভ—আমার হৃদয় কম্পিত হইতেছে। (শীঘ্র) রথ চালাও। সূ—আয়ুষ্মানের যেরূপ আদেশ। (রথ চালাইল)।

Tika.—'चिर' दीर्घकाल व्याप्य मातुलपरिचयात् मातुलानाम् अन्तिके अवस्थानात् 'अविज्ञातवृत्तान्तः' अनवगततथ्यः अस्मि अहम्। 'दृढ़म्' भृशम् 'अकल्यशरीरः' असुस्थशरीरः। हृदयपरितापः—रामनिर्वासनजन्या मर्मपीडा इति। भरतस्तु मन्यते हृदयपरितापः कश्चित् मनोव्याधिः इति। 'त' तस्य रोगम् अधिकृत्य, तस्य विषये इत्यर्थः 'वैद्याः किमाहुः' कथितवन्तः इत्यर्थः। 'तत्र' महाराजस्य व्याधिनिर्णये 'भिषजः न' 'निपुणाः' दक्षाः। भिषजः—चिकित्सकाः॥ भुङ्क्ते खादति, 'शयनमपि' किम् उपभुङ्क्ते ? 'भूमौ' मृत्तिकायाम् स्थण्डिले वा 'निरशन' निराहारः सन् शेते वा तिष्ठति। 'आशा' जीवनस्य आशा। दैवम्—अदृष्टम् एतत् जानाति। स्फुरति—वेपते। वाहय—चालय।

Notes

1. चिरम्—अत्यन्तसंयोगे २या ; अव्ययत्वात् विभक्तेर्लोपः।

2. मातुलपरिचयात्—हेतौ ५मी। मातुलानां परिचयः सम्पर्कः इति ६तत्। मातुलसम्पर्कात्—मातुलगृहे अवस्थानात्।

3. अविज्ञातवृत्तान्तः—Adj to अस्मि which stands for अहम्। or न विज्ञातम् इति नञतत। वृत्तस्य अन्तः इति ६तत्। अविज्ञातः वृत्तान्तः येन स इति बहु। Q. अहम्।

4. दृढम्—adverb qualifying अकल्यशरीरः।

5. अकल्यशरीरः—कल्य here means सुस्थः or स्वस्थ। तस्मात् अन्यत् अकल्यम् नञ्समासः। अकल्यं अस्वस्थं शरीरं यस्य स इति बहु। cp "यावद्भवेत् कल्यः तावत् श्रेयः समाचरेत्"—Maha. Its usual meaning is प्रत्यूष as Amara says.

6. हृदयपरितापः—हृदयस्य परितापः इति ६तत्। यद्वा हृदये परितापः इति सह्सुपा।

8. निरशनः—निरस्तम् अशनम् यस्मात् or यस्य स इति बहु।

9. वाहय—वह + णिच् + लोट हि।

10. आयुष्मान्—आयुः प्रशस्तं वा प्रभूतमस्यास्तीति आयुस् + मतुप्।

भरतः—(रथवेगं निरूप्य) अहो तु (? नु) खलु रथवेगः। एते ते—

> **द्रुमाः धावन्तीव द्रुतरथगतिक्षीणविषया**
> **नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे।**
> **अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं**
> **रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति ॥ २ ॥**

Prose—द्रुतरथगतिक्षीणविषयाः द्रुमा धावन्ति इव। उद्वृत्ताम्बुर्नदी इव मही नेमिविवरे निपतति। अरव्यक्तिर्नष्टा। जवात् चक्रवलयम् स्थितमिव। अश्वोद्धूतम् रजश्च पुरतः पतति (किंच) नानुपतति।

Eng.—The trees, with all their parts (or distances) appearing indistinct through the (excessive) speed of the car, seem to run on ; the earth appears to sink under the wheeldisc just like an overflowing river (piling up in the middle) ; the spokes do not appear separate (or have lost distinct appearance) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up (or raised) by the horses fall in front and they do not follow (me or the car).

Beng.—রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি (শাখাপ্রশাখাদি) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে। উদ্ধৃত্তজল নদী যেরূপ মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্ররাজির অভ্যন্তরে যেন প্রবেশ করিতেছে। চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না। বেগবশতঃ চক্রধারা নিশ্চল বলিযা বোধ হইতেছে। অশ্বক্ষুরোত্থিত ধূলি অগ্রে পতিত হইতেছে বটে কিন্তু তাহারা রথের অনুসরণ করিতে পারিতেছে না।

Tika.—'द्रुतरथगतिक्षीणविषयाः' रथस्य द्रुतगतिवशात् येषां विषयाः विभिन्नाः अंशाः शाखादयः दूरत्वं वा क्षीणाः अस्पष्टाः जाताः तादृशाः 'द्रुमाः वृक्षाः धावन्ति इव' इति अहम् उत्प्रेक्षे। 'उद्वृत्ताम्बुः नदी इव यस्याः नद्याः अम्बूनि जलानि उद्वृत्तानि वृद्धिवशात् कूलमतिक्रान्तानि भवन्ति ततः मध्यस्थले राशीभवन्ती तादृशी 'नदी इव मही पृथिवी नेमिविवरे' चक्रधाराभ्यन्तरे निपतति निमज्जति इव। अरव्यक्तिः 'अराणां' चक्रशलाकानां 'व्यक्तिः' प्रकाशता पृथक्ता नष्टा दर्शनातीता जाता। 'जवात्' अतिवेगात 'चक्रवलयम्' चक्रधारा स्थितम् निश्चलम् इव इति अहम् उत्प्रेक्षे। 'अश्वोद्धूतम्' अश्वैः उत्क्षिप्तम् रजश्च धूलिः च पुरतः [अनुत्पन्नमव्ययमिति प्रागुक्तम्] समाग्रे पतति, (परम्) 'न अनुपतति' मां मम रथं वा नानुधावति। [शिखरिणीवृत्तम्। प्रायेण स्वभावोक्तिरलङ्कारः] ॥

Notes

1. द्रुतरथगतिक्षीणविषयाः—Adj. to द्रुमाः। रथस्य गतिरिति ६तत्; द्रुता रथगतिः—इति कर्मधा। तया (हेतौ तृतीया) क्षीणः इति सुपसुपा or ३तत्; तादृशाः विषयाः (parts) येषां ते इति बहुव्रीहिः। or—विषय is distance; their distances are not seen due to speed.

N B.—"अहो नु खलु" is usual and easier in such cases. But Bhasa here uses 'अहोतु खलु' in stead. Or is it Scriber's fault.

2. उद्वृत्ताम्बुः—उद्वृत्तानि अम्बूनि यस्याः सा इति बहु; adj to नदी। As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर (जवात्)।

3. नेमिविवरे—अधिकरणे ७मी। नेमिः चक्रधारा। तेषां विवरम् तस्मिन् इति ६तत्।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति ६तत्; वि + अनज् + क्तिन्। Due to speed their individuality could not be noticed.

5. जवात्—हेतौ ५मी।

6. चक्रवलयम्—चक्राणां वलयमिति ६तत्। वलय = circumference.

7. अश्वोद्धूतम् – अश्वैः उद्धूतम् इति ३तत्; उद् + धू + क्त कर्मणि। The dust raised in front of of the chariot cant follow it due to its extreme speed.

8. अनुपतति—अनु + पत् + लट् तिप्। For a similar sentiment due to रथवेग, compare 'शैलानामुन्मज्जतीव शिखरात् "Sak VII. and Sak I. under "आत्मोद्धतैः धूलिभिरपारलङ्घनीयाः" &c.

सूतः—आयुष्मन्, सोपस्नेहतया वृक्षाणाम् अभितः खल्वयोध्यया भवितव्यम्।

भरतः—अहो नु (? नु) खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः। सम्प्रति हि—

Eng.—Charioteer—Ho Longlived one! as the trees seem glazy, so methinks, Ayodhya is infront of us.

Bh.—Oh! great is the eagerness of my mind which is anxious to visit my near and dear ones. Now indeed—

Beng.—সূত—আয়ুষ্মন্, গাছগুলি যেরূপ স্নিগ্ধ দেখাইতেছে তাতে বোধ হইতেছে অযোধ্যা আমাদের সাম্নে। ভরত—অহো; স্বজনদর্শনে উৎসুক আমার মনের কি ব্যগ্রতা। এক্ষণে—

Tika.—'सौपर्णस्निग्धतया'—छायायां स्निग्धतया मसृणतया; अभितः अस्माकम्, अग्रे एव। अयोध्यया भवितव्यम्। अतः स्वजनदर्शनोत्सुकस्य निजजनदर्शन-लालसस्य मे 'मनसः' 'त्वरता' व्यग्रता।

Notes

1. सौपर्णस्निग्धतया—इती श्या; उप+स्निह्+घञ्=उपस्नेहः। मसृणता। तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु। तस्य भावः इति सौपर्णस्निग्धता। तया। Such glossy trees indicate precincts of a city or residence, comp "सौपर्णस्निग्धतया अयोध्यया भवितव्यम्" in Abhi. and "गृहविशेष एवायम् सौपर्णस्निग्धतया" &c.

2. अभितः—अस्मान् अभितः अस्माकं पुरतः इत्यर्थः; cp "अभितोवरसुख पश्यामि"—Swapna.

3. स्वजनदर्शनोत्सुकस्य—adj to मनसः or मे। स्वे जनाः इति कर्मधा। तेषां दर्शनम् इति ६तत्, तत्र उत्सुकः इति सुप्सुपा or ७ तत्। तस्य।

4. त्वरता—त्वरते इति त्वरः (पचाद्यच्)। त्वर+तल् भावे; व्यग्रता। This is rather a rare use in this sense. त्वरा serves the purpose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিগ্ধতিবাস্মি রাজ্ঞা সমুত্থাপিতঃ
ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তীব মামশ্রুভির্মাতরঃ ॥ ৩ ॥
সদৃশ ইতি মহানিতি ব্যায়তশ্চেতি ভৃত্যৈরিবাহং স্তুতঃ সেবয়া
পরিহসিতমিবাত্মনস্তত্র পশ্যামি বেষং চ ভাষাং চ সৌমিত্রিণা ॥ ৪

Prose.—(মম) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব। স্নিগ্ধতা রাজ্ঞা সমুত্থাপিত ইবাস্মি। ভ্রাতরঃ ত্বরিতমুপগতা ইব। মাতরোঽশ্রুভির্মাম্ ক্লেদয়ন্তি ইব ॥ ৩ ॥

সদৃশ ইতি মহান্ ইতি ব্যায়ত ইতি চ—ভৃত্যৈঃ সেবয়া অহং স্তুতঃ ইব। তত্র চ সৌমিত্রিণা আত্মনঃ বেষং পরিহসিতমিব ভাষাং চ (পরিহসিতামিব) পশ্যামি ॥ ৪ ॥

Eng.—Now I perceive (feel) that my head has, as if fallen at the feet of my father ; I have been as it were, raised up by the King ; my brothers have (as it were) hastened to me and my mothers are (as it were) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogiing me saying "just like the others of the family" ! "how grown up" "a strong bodied fellow !" ; and the son of Sumitra is taunting me with respect to my dress and speech.

Beng.—(এখন দেখ্‌তে পাচ্ছি) যেন আমার মস্তক পিতৃচরণে পতিত হইয়াছে। স্নেহশীল রাজা যেন আমায় ধরিয়া তুলিতেছেন। ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন জলে আমায় সিক্ত করিতেছেন ॥ ৩ ॥ "রাজবংশের অন্যান্য সকলেরই মত" "বেশ বড় হয়েছেন" "কি দৃঢ়দেহ"—এই প্রকারে স্তুতি করিয়া ভৃত্যগণ যেন আমার পরিচর্য্যা করিতেছে। আর সেখানে লক্ষ্মণ আমার পরিচ্ছদ এবং ভাষাকে যেন উপহাস করিতেছেন—এই রূপই যেন দেখিতেছি।

Tika.—'শিরঃ মূর্দ্ধা পিতুঃ দশরথস্য পাদয়োঃ পতিতম্' অবনতম্ ইব ইতি অহম্

तत्प्रेक्षे। दशरथस्य मृत्युम् अजानतः भरतस्य इयं कल्पना। 'स्निह्यता' माम् प्रति स्नेहं प्रकाशयता 'राज्ञा' समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते। 'मे भ्रातरः त्वरितम् तूर्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयनवारिभिः (चिरात् दृष्ट') माम् क्लेदयन्ति आर्द्रीकुर्वन्ति इति भरतः मानसनेत्राभ्याम् पश्यति। अपिच—'सदृशः' अस्मिन् वंशे उत्पन्नानाम् अपरेषां कुमाराणाम् तुल्यः इति; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् सञ्जात इति, 'व्यायतः' इति—नियतं व्यायामं गृहीत्वा सुदृढ़काय इति एवं भृत्यैः' परिचारकैः सेवया परिचर्यया [करणे ३या] अहं स्तुतः पूजितः प्रशंसितः इति यावत्—इदमपि भरतः मनसा पश्यति। तत्र च अयोध्यायाम् च सौमित्रिणा लक्ष्मणेन आत्मनः मम (भरतस्य) वेषम् केकयदेशोचितं परिच्छदं 'परिहसितम्' उपहसितम् इव मनसा पश्यामि यत् सौमित्रिः केकयदेशीयपरिच्छदभूषितम् माम् दृष्ट्वा उपहसति: (एवं च) 'भाषाम् अपि' केकयदेशीयाम् भाषाम् मया कथ्यमानाम् अपि (तेन परिहासिताम्) पश्यामि मनसा इति ॥ [श्लोकद्वयस्य प्रथमाखण्डयोः मिश्रणात् उपजातिभेदः छन्दः] ॥

Notes.

1. स्निह्यता—स्निह् (दिवादि) + शतृ तृतीया एकवचनम्। Qual. राज्ञा।

2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि। Its उक्तकर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्"। or अस् + लट्मि = अस्मि ; then अहम् is its nom, understood, and समुत्थापितः is pred. to अहम्।

3. त्वरितम्—त्वरा + इतच् जातार्थे। Adv. qual उपगताः।

4. क्लेदयन्ति—क्लिद् + णिच् लट् अन्ति।

5. व्यायतः—वि + आ + यम् + क्त ; व्यायामेन दृढ़ीकृतः इत्यर्थः।

6. वेषम्—कर्मणि २या ; construe—सौमित्रिणा वेषं परिहसितम् भाषां च परिहसिताम् पश्यामि। वेशं is also correct.

8. परिहसितम्—परि + हस् + क्त कर्मणि। Pred to वेषम।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिणाम and must be repeated as परिहसिताम् in order to qualify भाषाम्। The construction will be this—वेषम् भाषां च परिहसिताम् पश्यामि। पश्यामि = अवलोकयामि, मन्ये।

(ii) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule; these two being successive brothers, one ridicules another for his idiosyncracy. Where is this Kekaya? It has not been yet definitely identified; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

सूतः—(आत्मगतम्) भोः कष्टम्। यदयमविज्ञाय महाराजविनाशमुदर्के निष्फलामाशां परिवहन् अयोध्यां प्रवेक्ष्यति कुमारः। जानद्भिरपि अस्माभिर्न निवेद्यते। कुतः—

Eng.—Charioteer (to himself)—Woe to me! it is that this prince will enter carrying (entertaining) all along such a hope as will end in smoke (or which will not materialise in the end) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because (or—do you ask why):—

Beng.—সূত—(স্বগত) ও কি কষ্ট! (কেননা) মহারাজের নিধন-সংবাদ না জানিয়া পরিণামে নিষ্ফল আশা লইয়া কুমার অযোধ্যায় প্রবেশ করিবেন; আমি জেনেও সে সংবাদ (ইঁহার কাছে) বলি নাই। যেহেতু—

Tika.—भोः कष्टम् दुःखम् ? कथम् ? शृणु—यद इत्यादि। 'उदर्के' उत्तरकाले परिणामे इत्यर्थः। 'परिवहन्' पोषयन्। 'निवेद्यते' विज्ञाप्यते।

Notes

1. अविज्ञाय—न विज्ञाय। वि + ज्ञा + ल्यप्।

2. महाराजविनाशम्—महान् राजा इति महाराजः; कर्मधा। महतो महादेशः समासान्तश्च। तस्य विनाशस्तमिति ६तत ; obj of अविज्ञाय।

3. उदर्के—कालाधिकरणे ७मी। It means भाविकाले।

4. निष्फलाम्—निरस्तम् फलं यस्याः तामिति बहु। Qual. आशाम्।

5. परिवहन्—परि + वह् + शतृ।

6. प्रवेक्ष्यति—प्र + विश् लृट स्यति।

7. भवद्भिः—भा + शतृ तृतीया बहुवचन। Q. अस्माभिः।

8. अस्माभिः—for मया। It is used in plural by "अस्मदोद्वयोश्च"—इति विकल्पेन बहुवचनम्।

9. निवेद्यते—नि + विद + णिच् लटते कर्मणि।

(सूत—) पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम्।
ज्येष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यलुब्धताम्, ज्येष्ठभ्रातुः प्रवासं च (इति) त्रीन् दोषान् अभिधास्यति।

Eng.—Who will go (venture) to inform him the three mishaps viz his father's death, his mother's greed for prosperity (kingdom), as well as his brother's exile ?

Beng.—পিতার প্রাণবিয়োগ, মাতার ঐশ্বর্য্যলোভ আর জ্যেষ্ঠ ভ্রাতার প্রবাস—এ তিনটী দোষের কথা কে তাঁহাকে বলিবে ?

Tika.—भरतस्य 'पितुः' दशरथस्य प्राणपरित्यागम् प्राणवियोगं तथा (तस्य) मातुः कैकेय्याः 'ऐश्वर्यलुब्धताम्' राज्यलोभम् तथा ज्येष्ठभ्रातुः रामस्य प्रवासं निर्वासन)

इति एतान् त्रीन् दोषान् कः 'को नाम जनः भरतम् अभिधास्यति' वदिष्यति ? अहं तु न कदापि अप्रियं सत्यं वक्तुमीप्सामीति भावः। तथाचमनुः—"प्रियं ब्रूयात् सत्यं ब्रूयात् मा ब्रूयात सत्यमप्रियम्"]।

Notes

1. प्राणपरित्यागम्—प्राणानां परित्यागः इति ६तत्। तम्।

2. ऐश्वर्यलुब्धताम्—ऐश्वर्ये राज्यभोगादिषु लुब्धता लोभतामिति सहसुपा। लुभ+क्त कर्त्तरि—लुब्धः। तस्य भावः इति तल्। All these have same case with त्रीन् दोषान्।

3. ज्येष्ठभ्रातुः—ज्येष्ठः भ्राता इति कर्मधा। प्रशस्य+इष्ट=ज्येष्ठः। The charioteer knew that any of these 3 painful news will shock and upset Bharata. So he desisted from narrating these unwholesome news to him.

4. अभिधास्यति—अभि+धा+लृट स्यति।

(प्रविश्य) भटः—जयतु कुमारः।

भरतः—भद्र! किं शत्रुघ्नो मामभिगत।

भटः—अभितः (? अभिगतः) खलु वर्त्तते कुमारः। उपाध्यायास्तु भवन्तमाहुः।

भरतः—किमिति किमिति।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः। तस्मात् प्रतिपन्नायामेव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः।

भरतः—बाढमेवम्। न मया गुरुवचनमतिक्रान्तपूर्वम्। गच्छत्वम्।

भटः—यदाज्ञापयति कुमारः। (निष्क्रान्तः)।

भरतः—अथ कस्मिन् प्रदेशे विश्रमिष्ये। भवतु दृष्टम्। एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये। नद्बु-भयं भविष्यति देवपूजा (? दैवतपूजा) विश्रमश्च। अथच उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः। तस्मात् स्थाप्यतां रथः।

Eng. Guard—Victory be to the Prince.

Bharat.—Noble one ! has Satrughna approached me ?

Guard.—That prince is close by ; but the preceptors tell you this.

Bh.—What ! what !

G.—Only a "Nadika" or small period remains to close up the period of the Krittikas (Pleides). Therefore the Prince should enter on to अयोध्या, just on the rising of the star Rohini.

Bh.—Let it be so , never before have I transgressed (or overrun) the dictates of my preceptors.

G.—As the Prince commands (exit).

Bh —Now, where shall I take rest ? Well I have found out ; I shall rest a while in the temple just discovered amongst the trees (here). There two things will be done—worshipping and resting as well ; one should rest in the vicinity of the town before one enters it—so requires the decorum. Therefore please stop the car here.

Beng.—(প্রবেশ করিয়া) ভট—কুমারের জয় হোক। ভরত—ভদ্র! শত্রুঘ্ন কি আমার কাছে এসেছে। ভট—কাছেই এসেছেন কুমার। কিন্তু উপাধ্যায় আপনাকে বলিয়াছেন। ভরত—কি, কি

বলেছেন। ভট—কৃত্তিকানক্ষত্রের (কৃত্তিকা নক্ষত্রের স্থিতি কাল) শেষ হইতে আর এক নাড়ী মাত্র বাকী আছে। সুতবাং রোহিণী নক্ষত্র প্রবৃত্ত হইলেই কুমার অযোধ্যায় প্রবেশ করিবেন। ভবত—উত্তম, তাই হবে। আমি কথনই গুরুবাক্য লঙ্ঘন কবি নাই। তুমি যাও। ভট—যে আজ্ঞা কুমাব (প্রস্থান)। ভরত—এথন কোন্ খানে বিশ্রাম করি? এই যে ঠিক হযেছে। এই বৃক্ষরাজির অন্তরালে যে দেবমন্দির দেখিতে পাইবাছি এইখানেই এক মুহূর্ত্ত বিশ্রাম করিব। তাতে দেব পূজ এবং বিশ্রাম দুইই হ'বে। আর এরূপ শিষ্টাচারও ত আছে যে—নগরেব প্রান্তে (উপকণ্ঠে) কিছুক্ষণ বসিয়া তবে নগরে প্রবেশ কবিতে হয়। অতএব (এইখানেই) বথ থামাও।

Tika.—অভিগত: = মতসমীপমাগত: ? 'एकनाडीकावशेष: कृत्तिकाविषय:'—अधुना गगने कृत्तिकानक्षत्राणि एव चन्द्रेण समसूत्रे अवस्थितानि। चन्द्रस्य कृत्तिकानक्षत्रै: सहावस्थानकालस्य समाप्तिस्तु एकनाडीकापरिमितेकाले गते भविष्यति—ततश्च चन्द्र: रोहिणीनक्षत्रेण सह अवस्थास्यते। 'प्रतिपन्नायाम्' प्रवृत्ते एव रोहिणीनक्षत्रे। गतायाम् एकनाडीकायाम् चन्द्र: रोहिणीं गमिष्यति तदा इत्यर्थ:। 'अतिक्रान्तपूर्वम्'—पूर्वं पुरा अतिक्रान्तम् उल्लङ्घितम ["भूतपूर्वेचरट्" इति सूत्रकारनिर्देशात् पूर्वशब्दस्य परनिपात:]। छायायाम् अन्त: मध्यभागे आविष्कृते मया लक्षिते देवकुले देवालये। 'उप' नगरस्य समीपे—तस्य प्रान्तभागे इत्यर्थ: 'उपविश्य' इति। सत्-समुदाचार: = साधुरीति:। समुदाचार:—रीति:, शिष्टाचार: इति यावत्। किम् किमिति—सम्भ्रमे द्विरुक्ति:।

Notes

1. एकनाड़िकावशेष:—एका नाडिका, a small duration of time कर्मधा। सा अवशेष: यस्य स इति बहु। Pred. to कृत्तिकाविषय:।

2. कृत्तिकाविषय:—कृत्तिकाया: विषय: अधिकारकाल: इति ६तत्। Nom. to भवति understood. It is not auspicious to enter a place

during कृत्तिकानक्षत्र। कृत्तिका is followed by रोहिणी which is auspicious during यात्रा, or पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहसुपा For [illegible] of पूर्व see Tika. Bharata was also everobedient to his superiors.

4. वृक्षान्तराविष्कृते—वृक्षाणाम् अन्तः इतन [illegible] वृक्षम् सुपसुपा। Seen through the tree i. e. situated there

5. देवकुले—देवाना कुल तव इति इतन।

6. मुहूर्त्तम्—अत्यन्तसयोगे २या।

7. विश्रमिष्ये—वि+श्रम्+लृट्, [illegible] [illegible] [illegible] परस्मैपदेन भाव्यम्। For श्रम is दिवादि परस्मैपदी। An irregular use. In Swapnanataka however we have [illegible] where however श्रम+णिच् लृटसे is somehow defendable by the rule [illegible]

8. विश्रमः—वि+श्रम्+घञ्। Here [illegible] in [illegible] comes by the rule 'नोदात्तोपदेशस्य मान्तस्यानाचमेः'।

9. सत्-समुदाचारः—सन् समुदाचारः इति कर्मधा [illegible] समुदाचारः इति इतत् वा। उद्+आ+चर्+घञ्।

10. Remark—उप+उपविश्य=उपोपविश्य। First उप is super fluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an आर्ष use, for Ramayana has this प्रयोग।

11. स्थाप्यताम्—स्था+णिच् लोट ताम् कर्मणि

सूतः—यदाज्ञापयति आयुष्मान्। (रथं स्थापयति)।

भरतः—(रथादवतीर्य) सूत! एकान्ते विश्रामय अश्वान्।

सूतः—यदाज्ञापयति आयुष्मान् (निष्क्रान्तः)।

भरतः – (किञ्चित् गत्वा अवलोक्य) साधुमुक्तपुष्पलाजाविच्छुरिता बलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमाल्यदामशोभीनि द्वाराणि, प्रकीर्णाः वालुकाः। किन्नु खलु पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम्। कस्य नु खलु दैवतस्य स्थानं भविष्यति। नेह किञ्चित् प्रहरणं ध्वजो वा बहिश्चिह्नं दृश्यते। भवतु, प्रविश्य ज्ञास्ये। (प्रविश्य अवलोक्य) अहो क्रियामाधुर्यं पाषाणानाम्। अहो भावगतिराकृतीनाम्। दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम्। किन्नु खलु चतुर्दैवतोऽयं स्तोमः। अथवा यानितानि भवन्तु। अस्ति तावन्मे मनसि प्रहर्षः।

Eng. Charioteer—As the long-lived one commands; (stops the car).

Bh,—(Having alighted from the car), Ho Charioteer! Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands. (Exit).

Bh.—(Going a little and looking), the offerings (to the gods) are (easily) noticeable by the flowers and fried rices profusely (properly) strewn. (दत्तचन्दन etc—Translated before) ......Is this speciality due to some festival ? Or it is the daily performed rite ? To which god may this temple be dedicated ! there is no outer sign—neither the weapon or the staff is visible (or present) here. However let me enter and know (Having entered and looking) ho, there is artistic grace upon these stones (or images) ! Oh ! How impressive

are their appearances ! Though consecrated to gods, yet these images lead one to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of (excessive) joy.

Beng.—সূত—আয়ুষ্মানের যেরূপ আজ্ঞা। (রথ থামাইলেন)। ভরত—(রথ হইতে নামিয়া) সূত ! একান্তে (লইয়া গিয়া) অশ্বগুলিকে বিশ্রাম করাও। সূ—যে আজ্ঞে। (প্রস্থান)। ভ— কিছুদূর গিয়া ও তাকাইয়া) ভালকরে ফুল আর খই ছিটিয়ে পূজার আয়োজন পরিস্ফুটিত করা হয়েছে (দেখছি)······(N.B. দত্ত etc—এই অংশের অনুবাদ পূর্ব্বেই করা হইয়াছে)...একি কোন পর্ব্বদিনের বিশেষ অনুষ্ঠান অথবা ইহা দৈনন্দিন পূজাবিধি। এটা কোন দেবতার স্থান হবে ? এখানে কোনও প্রকার অস্ত্র, ধ্বজ প্রভৃতি বাহ্যচিহ্ন ত দেখিতেছি না · যা হউক ভেতরে গিয়ে জানতে পারব। (প্রবেশ করিয়া এবং দেখিয়া) আহা ! পাষাণে কি শিল্প-সৌন্দর্য্য ! আহা মূর্ত্তিগুলির কি ভাবাভিব্যক্তি। এই প্রতিমাগুলি দেবতাদের বলিয়া নির্দ্দিষ্ট হইলেও এদেরকে মানুষ বলেই মনে হচ্ছে (এদের দেখলে মানুষ বলেই বিশ্বাস হয় । এ যে দেখছি চারিটী দেবতার সমষ্টি ! তা যাই হোক ! আমার মনে বেশ আনন্দ হচ্ছে।

Tika.—साधुसुक्त इत्यादि—साधु सुष्ठु मुक्तानि न्यस्तानि यानि पुष्पाणि तथा ये लाजाः तैः आविष्कृताः प्रकाशिताः प्रस्फुटिताः इत्यर्थः 'बलयः' पूजोपहाराः (अत्र विद्यन्ते)। दत्त इत्यादि···इदं वाक्यात प्राक्। 'पार्व्वणोऽय' पर्व्वदिवस-सम्बन्धी अयं 'विशेषः' विशिष्टं अनुष्ठानम्। किं पर्व्वदिवसम् अवलम्ब्य अत्र एतादृशम् विशिष्टम् पूजानुष्ठानम् कृतम् ? इत्यर्थः। अथवा 'आह्निकम् दैनिकम् आह्निकम्, पूजाविधिरियम। दैवतस्य देवतायाः स्थानम् मन्दिरम्। प्रहर दैवत-सम्बन्धि आयुधम् ध्वजो रथदण्डः वा बहिश्चिह्नम् बाह्यनिदर्शनम् न दृश्यते। नात्र विष्णोश्चक्रम सुदर्शनम्

शिवचिह्नं त्रिशूलम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्य वहिर्भागं दृष्टा कस्य मन्दिरमिति न मया ज्ञातुं शक्यते इति सरलार्थः। प्रविश्य मन्दिराभ्यन्तरं गत्वा 'ज्ञास्ये' अवगमिष्यामि अभ्यन्तरे मूर्तिं दृष्टा ज्ञास्यामि कस्य एतत्। 'क्रियामाधुर्यं' शिल्पकर्मसौन्दर्यम्। 'भावगतिः' भावाभिव्यक्तिः देवभावस्य प्रकाशः आकृतीनाम् मूर्तीनाम्। "दैवतोद्दिष्टानाम्' देवतारूपेण निर्दिष्टनामपि आसां प्रतिमानाम् 'मानुष-विश्वासता'—एताः मानवा एव न तु पाषाण-दैवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते। 'चतुर्दैवतोऽयं" चतुर्भिः दैवतैः (दैवैः) समन्वितः अयं स्तोमः राशिः दैवसमष्टिः। यथा—एकादशभिः मूर्त्तिभिः समन्विता रुद्रदेवताः भवन्ति, तद्वत् किम् इयं देवता चतसृभिः समन्विता? [यद्वा स्तोमः = यज्ञः]। चतुर्दैवतोऽयं चतुरः देवान् उद्दिश्य निष्पादितः अयं यज्ञः? प्रहर्षः—आनन्दाधिक्यम्।

NOTES

1. विश्रामय—वि + श्रम + णिच् लोट हि। The rule "मितां ह्रस्वः" demands ह्रस्व in णिच् of मान्त root. But still we have वृद्धि or दीर्घ in विश्रामयति। This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविरागे"। Thus the result is some मान्त roots do not take ह्रस्व when णिच् follows. श्रम, भ्रम etc are such due to शिष्टप्रयोग। Comp. 'धूर्यान् विश्रामयेति सः" in Rag. I. Sl. 54.

2. साधुमुक्त इत्यादि—साधु यथातथा मुक्ताः well placed इति सहसुपा। पुष्पाणि लाजाश्च पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying "जातिरप्राणिनाम्"। साधुमुक्ताः पुष्पलाजाः इति कर्मधा। तैः आविष्कृताः इति इतत्। Adj. to वलयः। वलयः plural of वलिः। nom. to विद्यन्ते &c.

3. पार्व्वणः—adj. to विशेषः। पर्व्वणः अयम् इति पर्व्वन् + अण्। पर्व्वन् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कालात्

ठञ्" for here the general rule "तस्येदम्" इति अण् is made applicable in supercession of the special rule. Thus Kalidasa uses "शार्वरस्य तमसो निषिद्धये"।

4. आह्निकम्—अहन्+ठञ्। अहनि अहनि आचरितम् इत्यर्थः। Qual. आस्तिक्यम्।

5. आस्तिक्यम्—आस्तिकः ईश्वर-विश्वासी। तस्यभावः इति ष्यञ्प्रत्ययः। आस्तिक्यं (लक्षणया वृत्त्या) ईश्वर-विश्वाससूचकम् अनुष्ठानम् पूजाविधिः इत्यर्थः।

6. दैवतस्य—देवता एव दैवता+अण स्वार्थे। तस्य।

7. प्रहरणम—प्र+हृ+ल्युट करणवाच्ये। अस्त्रम्। By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-माधुर्य्यम्—क्रियायाः शिल्पकर्मणः माधुर्य्यम इति ६तत्। The skill of sculpture.

9. भावगतिः—भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, ६तत्। भावस्य=देवभावस्य। Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि (एताः देवताः) इति उद्दिष्टानाम् निर्दिष्टानाम् इति सहसुपा। Qual. प्रतिमानाम्। Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष। Or दैवते उद्दिष्टा etc.

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धीयः (एते न खलुदेवाः अपितु मानुषाः एव) विश्वासः (दर्शकाना प्रतीतिः) इति कर्मधा। तस्यभावः इति तल् प्रत्ययः। The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष।

12. चतुर्दैवतः—चत्वारि दैवतानि अवयवाः प्रयोजनम् अस्य इति तद्धितार्थद्विगुः। [तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिवत्।]

13. स्तोमः = राजिः समष्टिः। प्रतिमासमूहः इत्यर्थः—this collection of statues ; or स्तोम means यज्ञ। A यज्ञ to 4 gods is done here.

[N. B. Alternative exposition—चतुर्भिः दैवतैः निष्पाद्यः इति तद्धितार्थः द्विगुः। "द्विगोर्लुगनपत्ये" इति शैषिकस्य प्रत्ययस्य लुक्। तादृशः स्तोम यज्ञः] ॥

कामं दैवतमित्येव युक्तं नमयितुं शिरः।
वार्षलस्तुप्रणामः स्यादमन्त्रार्च्चितदैवतः ॥ ५ ॥

Prose.—कामं दैवतम् इति एव (मम) शिरः नमयितुम् युक्तम् ; (किन्तु) अमन्त्रार्च्चितदैवतः प्रणामः वार्षलः स्यात। Or…वार्षलः प्रणामः स्यात्।

Eng.—True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is (as good as) the reverence done by a Sudra.

Beng.—অবশ্য "দেবতা"—এই জন্য মস্তক অবনত করা উচিত বটে ; কিন্তু দেবতাকে মন্ত্রদ্বারা অর্চ্চনা না করিয়া (আমার) যে প্রণাম —তাহা শূদ্র-প্রণামেরই তুল্য হইবে।

Tika.—कामम् [अकामानुमतौ कामम् अव्ययम्] सत्यं "दैवतम्" इयं प्रतिमा दैवता एव अनेनैव कारणेन शिरः मस्तकं नमयितुं दैवताचरणे पातयितुम् युक्तम् उचितम् ; परं 'अमन्त्रार्च्चितदैवतः प्रणामः'—मन्त्रोच्चारणेन दैवतायाः अर्च्चनां न कृत्वा आचरितः यः प्रणामः स तु 'वार्षलः' शूद्रोचितः स्यात् भवेत्। अयमाशयः—शूद्राणां मन्त्रोच्चारणेन दैवपूजने अधिकारो नास्ति ; ते दैवतां केवलम् प्रणमन्ति एव ; अहं तु क्षत्रियः अतो मया समन्त्रोच्चारणम् अर्च्चनम् विधाय प्रणामः आचरितव्यः। अद्य तु मया तत् न कृतम् अपि तु केवलम् प्रणाममहं कृतवान् तेन हि अद्य मया कृतः प्रणामः शूद्रप्रणामतुल्यो भवति।

1. दैवतम्—इति योगे प्रथमा by the dictum—क्वचिन्निपातेनाभिधानम्।

2. अमन्त्राच्चिंतदैवतः—adj. to प्रणामः। अविद्यमानाः मन्त्राः यस्मिन् तत् यथा तथा इति अमन्त्रम। मन्त्ररहितम् (adverb). अमन्त्रम् (यथायथा) अर्चितमिति सहसुपा। अमन्त्रार्चितम् दैवतम् यत्र स इति बहु।

3. वार्षलः—Predicative or adj. to प्रणामः। वृषलः शूद्रः। तस्य अयमिति वृषल + अण् = वार्षलः—शूद्रसम्बन्धी। Bharata now offers a प्रणाम here as Sudras do, for he was not sure of the praticular deity there. or because later on he will perform विशप्रणाम after knowing the details. Bharata however is भक्तिमान् on all Gods.

(प्रविश्य) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्म्ममनुतिष्ठति मयि कोनु खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव प्रतिमागृहं प्रविष्टः। भवतु प्रविश्य ज्ञास्ये। (प्रविशति)।

भरतः—नमोऽस्तु।

देवकुलिकः—न खलु न खलु प्रणामः कार्य्यः।

भरतः—मा तावद् भोः—

Eng.—Priest.—Well who is it—that bears an appearance slightly different from that of the images here—and that has entered the temple, while I, after having finished my daily rites, was engaged in the affairs (meant) for the subsistence of life ? However—let me enter and then learn. (Enters).

Bharat.—I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat.—Why not, Ho ?

Beng.—মন্দিরাধিকারী—একি! আমার নিত্যক্রিয়া শেষ করিয়া ভোজনাদি প্রাণিধর্ম্মের অনুষ্ঠানে ব্যাপৃত থাকাকালে কে এ প্রতিমা-গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদের মূর্ত্তি হইতে বেশী পৃথক্ নয়। আচ্ছা প্রবেশ করিয়াই জানিব। (ভিতরে প্রবেশ)। ভরত—প্রণাম।— অধিকারী—না না, প্রণাম করিবেন না। ভরত—কেন হে প্রণাম করিব না।

Tika.—दैवकुलिकः—दैवकुले नियुक्तः, दैवकुलस्य मन्दिरस्य अध्यक्षः—पुरोहितः इत्यर्थः ["तत्र नियुक्तः" इति ठक्। निपातनात् इकाभावः। यद्वा अस्त्यर्थे ठन्]। नैत्यकावसाने नैत्यकस्य नित्यकर्म्मणः पूजादेरित्यर्थः अवसाने अन्ते। 'प्राणिधर्म्म' जीवधर्म्म' जीवनरक्षार्थे आचरणीयम् कृत्यम भोजनादिकम् अनुतिष्ठति प्रकुर्व्वति मयि। अल्पान्तराकृतिः प्रतिमाभ्यः ईषदेव भिन्नाकृतिः, प्रायेण प्रतिमाभिः सदृशीम् एव सुन्दरीम् मूर्त्तिम् परिवहन् इत्यर्थः। ['ज्ञास्ये' इति अनुपसर्गे कर्त्तृगामिनिक्रियाफले आत्मनेपदम्]।

Notes

1. नैत्यकावसाने—भावे ७मी; नित्यस्य इदम् or नित्यं दीयते कार्य्यम् इति नित्य + अण = नैत्यम्। तदेव इति नित्य + कन् स्वार्थे = नैत्यकम्। Also Compare "नैत्यकं विधिं ब्रह्मयज्ञरूपम्"—Kulluka under Manu II. Sl. 104. नैत्यकम् नित्यक्रिया। तस्य अवसानम् तस्मिन् इति ६तत्।

2. प्राणिधर्म्मम्—obj. to अनुतिष्ठति, प्राणिनां धर्मः इति ६तत्।

3. अनुतिष्ठति—अनु + स्था + शतृ + ७मी एकवचन—adj. to मयि—which is an instance of भावे ७मी।

4. अल्पान्तराकृतिः—adj to कः। अल्पम् ईषत् अन्तरं भेदः पार्थक्यमिति यावत् यस्याः सा अल्पान्तरा। ईषदेव भिन्ना। प्रायेण सदृशी इत्यर्थः। तादृशी आकृतिर्यस्य स इति बहु। The दैवकुलिक noticed the similarity of आकृति between भरत and the statues there.

वक्तव्यम् किञ्चिदस्मासु विशिष्टः प्रतिपाल्यते ।
किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७ ॥

Eng.—Do you want to tell me anything ? (or is it that) you are waiting for some distinguished person ? What for is this prohibition ; or is it persuant to some rule (custom) ? [Or—due to arrogance of power of penance].

Prose.—अस्मासु किञ्चित् वक्तव्यम् (अस्ति) ? किं विशिष्टः (जनः) प्रतिपाल्यते । किं कृतः अयं प्रतिषेधः ? (किं) इयम् नियमप्रविष्णुता (स्यात) ? ।

Beng.—আমাকে কি কিছু বলিতে চান ? কোন মহত্তর ব্যক্তির প্রতীক্ষা করছেন কি ? এ নিষেধ কিসের জন্য ? অথবা ইহা কি নিয়মানুবর্ত্তিতাই (অথবা তপঃক্ষমতাজনিত ঔদ্ধত্য) ।

Tika.—'अस्मासु' विषये माम् प्रति किञ्चित् किमपि वक्तव्य कथनीयं तव अस्ति ? अपि माम् किमपि वक्तुकामो भवान् इत्यर्थः ? । (अथवा) विशिष्टः मत्तः मान्यतरः कश्चित जनः प्रतिपाल्यते त्वया प्रतीक्ष्यते ? कश्चित् पूज्यतरः जनः अद्य आदौ प्रणति विधास्यति ततपश्चादेव अन्येन केनापि प्रणामः कर्त्तव्यः इति निश्चित्य किं त्वम् कञ्चित् पूज्यतरं जनम् प्रतीक्षसे ? इति भावः । 'किं कृतः' मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः 'अयं प्रतिषेधः', यद्वा मम प्रणतिकरणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यद्वा— तव 'नियमप्रभविष्णुता इयम्' तव तपोनुष्ठानप्रौढ़िः किम् ?

Notes

1. अस्मासु—विवक्षावशात् कारकाणि इति विवक्षायाम् अधिं ७मी । अस्मान् उद्दिश्य इत्येव अर्थः ।

2. विशिष्टः—An adj, used substantively. Some distinguished person, उक्ते कर्मणि १मा ।

3. प्रतिपाल्यते—प्रति + पा + णिच् + लटते कर्मणि । Is being waited on by you.

4. किं कृतः—किम् केन (केन हेतुना) कृतः इति सुप् सुपा। Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to अस्ति understood. प्र + भू + इष्णु = प्रभविष्णु प्रभावशीलः। तस्य भावः इति तल्। This is a vedic usage by the rule "भुवश्च"। See Sak—"यत् प्रभविष्णवे रोचते"। नियमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति इतत्। Persuance to some custom; or due to arrogance of power. This sloka is an instance of Bhasa's illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम्। किन्तु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि। क्षत्रिया ह्यत्रभवन्तः।

भरतः—एवम्। क्षत्रिया ह्यत्रभवन्तः। अथ के नामात्र-भवन्तः।

देवकुलिकः—इक्ष्वाकवः।

भरतः—(सहर्षम्) इक्ष्वाकवः इति। एते तेऽयोध्याभर्त्तारः।

Eng. Priest.—It is not that I prohibit you for these reasons; but I (want to) avoid the salutation by a Brahman mistaking these for gods, these are (the images of) kshattriyas.

Bharat.—Oh I see; these are kshattriyas., Then, who are these?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty; these are the rulers of Oudh.

Beng.—মন্দিরাধিকারী—এ সব কারণে আপনাকে আমি নিষেধ

করিতেছিনা। কিন্তু এদেরকে দেবতা মনে করিয়া কোন ব্রাহ্মণ পাছে প্রণাম করেন—সেটাই নিবারণ করিতেছি ; এরা ক্ষত্রিয়। ভরত—ও!—এরা ক্ষত্রিয়। আচ্ছা—এরা কারা? দেবকুলিক—এরা ইক্ষ্বাকু-বংশীয়। ভরত (হর্ষসহিত)—এরা অযোধ্যার শাসক।

Tika.—'प्रतिषेधयामि' निषेधयामि। 'किन्तु दैवतशङ्कया' एतानि दैवतानि एव इति भ्रान्त्या 'ब्राह्मणजनस्य प्रणामम्' विप्रैः कार्य्याम् प्रणतिम् 'परिहरामि' वारयामि ; भरतं ब्राह्मणं मन्यमानो दैवकुलिकः कथयति—"कश्चित् ब्राह्मणः एतानि दैवतानि इति मत्वा एतानि प्रणमेदिति प्रागेव निषेधवाक्यम् उच्चारयामि"। ननु ब्राह्मणैः कृते प्रणामे कोदोषः इति उत्तरं पठति—'क्षत्रिया हि अत्रभवन्तः' माननीयाः एते क्षत्रिया एव। न ब्राह्मणाः नवा दैवताः ; क्षत्रियाणाम् मूर्त्तयः एता इति भावः। क्षत्रियाश्चेत् ? किं तेषाम् नाम गोत्रं वा। इक्ष्वाकवः इक्ष्वाकुवंशीयाः एते।

Notes.

1. दैवतशङ्कया—३तौ ३या। दैवतम् इति शङ्का इति मध्यपदलोपी। or दैव-तस्य शङ्का (भ्रमः) ६तत्।

2. ब्राह्मणः जनः इति कर्मधा। तस्य। शेषे ६ष्ठी related to प्रणामम्।

3. प्रतिषेधयामि—प्रति + सिध + स्वार्थे णिच् + लटमि। प्रतिषेधामि serves the purpose equally well.

4. इक्ष्वाकवः—इक्ष्वाकोः गोत्रे उत्पन्नाः। "लक्षणाऽत्रा इक्ष्वाकुशब्दः इक्ष्वाकु वंशीयः, इक्ष्वाकोः गोत्रापत्यम् इत्यर्थे प्रयुक्तः"। This is after Bhattoji Dikshit—compare "रघूणामन्वयं वक्ष्ये इति तु तदपत्ये लक्षणया"। Construe इक्ष्वाकवः भवन्ति।

(भरत) एते ते दैवतानामसुरपुरवधे गच्छन्त्यग्रभिसरो—
मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः।
एते ते प्राप्नुवन्तः स्वभुजबलजितां कृत्स्नां वसुमती-
मेते ते मृत्युना ये चिरमनवसिताश्छन्दं मृगयता ॥८॥

Prose.—एते ते (ये) दैवतानाम् असुरपुरवधे अभिसरीं (अभिसरणं) गच्छन्ति। एते ते ये सपुरजनपदाः स्वसुकृतैः शक्रलोके यान्ति। एते ये स्वभुजबलजिताम् कृत्स्नां वसुमतीं प्राप्नुवन्तः (भवन्ति)। एते ते ये छन्दं मृगयता मृत्युना चिरम् अनवसिताः (अविनाशिताः)।

Eng.—These are they who lead the van of the gods in destroying the cities of the demons ; it is they who repair to the domain of Indra through their own merits with all the citizens and villagers ; these are the persons that enjoyed the entire earth by the prowess of their own arms ; and it is for these that death wait persuant to their own wills.

Beng.—ইহারাই অসুরনগরী উন্মূলনে দেবতাগণের অগ্রভাগে গমন করেন। ইহারাই নিজের সুকৃতি বলে নগর ও জনপদবাসিগণসহ ইন্দ্রলোকে যাইয়া থাকেন। ইহারাই নিজের বাহুবলে সমগ্র বসুমতী জয় করেছিলেন, আর ইহাদেরই ইচ্ছানুবর্ত্তী হইয়া মৃত্যু ইহাদের জন্য দীর্ঘকাল অপেক্ষা করেন।

Tika.—'एते' एताः मूर्त्तयः 'एव ते' तेषाम् नाम ये 'दैवतानाम' इन्द्रादीनाम् 'असुरपुरवधे' दैत्यपुरध्वंसे 'अभिसरीम' रणमूर्द्धणि स्थितिम् गच्छन्ति भजन्ति। एते एव इक्ष्वाकवः असुरैः सह देवानां समरकाले देवसैन्यस्य पुरत एव अभियान्ति। मन्ये भरतः, शम्बरासुरेण सह इन्द्रपक्षावलम्बिनः दशरथस्य रणवार्त्ताम् स्मृत्वा हर्षोद्रेकात इदं कथयति। 'एते ते' ये 'सपुरजनपदाः' पौरवासिभिः तथा जनपदवासिभिश्च समेत्य एव 'स्वसुकृतैः' आत्मपुण्यबलैः 'शक्रलोके' इन्द्रधाम यान्ति गच्छन्ति। इति मन्ये विशेषतः रघुदशरथयोः प्रशंसा। 'एते ते ये स्वभुजबलजिताम्' आत्मबाहुबलेन विजिताम् 'कृत्स्नां निखिलाम् वसुमतीं' धरित्रीम् 'प्राप्नुवन्तः' लभमानाः भवन्ति इति। इति सर्वेषांदिलीपादीना प्रशंसा। एते ते ये 'छन्दम् मृगयता'—"धरावासः मे अवसितः—अधुना मरणमागत्य माम् देवलोकं नयतु" इति एवम्भूताम् तेषाम् एव छन्दम् इच्छाम् (अभिप्रायम्) मृगयता अन्विष्यता 'मृत्युना' यमराजेन 'चिरं दीर्घ-

कालम् अनवसिताः' अनाश्रिताः (अतएव) प्रतीक्षिताः इति भावः। यावत् तेषां हृदि मरणवासना नोदेति तावत् यमः तान् न विनाशयति नैषा कृते प्रतीक्षमानस्तिष्ठति, अतएव ते स्वेच्छामरणाः सर्वे इक्ष्वाकवो राजानः इति भावः। [सुवदनावृत्तम्, लक्षणं यथा—"ज्ञेया सप्ताश्वषड्भिः मरभनययुताः भ्लौगः सुवदना"]।

Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ७मी। सुरविरोधी इति असुरः नञ्तत्। तेषां पुरम् इति ६तत्। The base is पुर here. तस्य वधः इति ६तत्। हन्+अप्=वधः। वध can not be of असुरपुर but of असुरपुरवासिन्। So असुरपुर=असुपुरवासिन्। Or वध=destruction. Then असुरपुरवध=destruction of demon city. Anyhow the compound is somewhat queer and is adopted from Ramayana by Bhasa.

2. अभिसरीम्—obj. to गच्छन्ति। अग्रगतिम् इत्यर्थः। अभि+सृ+इ औणादि=अभिसरि वा अभिसरी (optional) ङीष् by "कृदिकारात् अक्तिनः।" meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj. to एते। पुरम् लक्षणावृत्त्या पुरवासिनः। जनपद province तथैव जनपदवासिनः। पुरम् च जनपदः च इति पुरजनपदौ द्वन्द्व समासः। ताभ्याम् सह वर्त्तमाना ये ते इति बहु।

4. स्वसुकृतैः—करणे ३या। सुष्ठु कृतम् इति प्रादितत्। पुण्यम् इत्यर्थः। स्वं स्वस्य वा सुकृतम् इति कर्मधा or ६तत्।

5. शक्रलोके—विवक्षया ७मी। शक्रस्य लोकस्तस्मिन् इति ६तत्। शक्रलोकं यान्ति should be more proper here.

6. स्वभुजबलजिताम्—obj. to वसुमतीम्। स्वस्य भुजौ इति ६तत्; (or कर्मधा as before); तयोर्बलमिति ६तत्। तेनर्जिता तामिति ३तत्।

7. प्राप्नुवन्तः—प्र+आप्+शतृ प्रथमा बहुवचन; adj. to एते।

8. छन्दम्—इच्छाम्; obj to स्मरयता। छन्दम् is also correct.

9. मृगयता—मृग (चुरादि)+शतृ तृतीया एकवचन ; adj to स्त्रुना ; मृग, चुरादि is usually आत्मनेपदी ; cp "मृगं मृगयते वनवृषिकास्" &c ; so मृगयमाण should have been proper here. An irregular use.

10. अनवसिता:—न अवसिता: इति नञ्तत् । अव+सो+क्त=usully अकर्मक । But here it is used transitively. Bharata feels delighted for his race.

(भरत) भो: यदृच्छया खलु मया महत् फलमासादितम् । अभिधीयताम् कस्तावदत्रभवान् ।

देव—अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीप: ।

भरत:—नमोऽस्तु धर्मपरायणाय । अभिधीयताम् कस्तावदत्रभवान् ।

देव—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवो रघु: ।

Eng. Bh.—well ! I have accidentally come across a very great gain or merit. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the jewels performed the Viswajit ceremony and thereby burnt the light of religion.

Bharat—Bow to this pious one. Then please tell me who is that ?

Priest—This is Raghu uttering whose name thousands of brahmans call the day an auspicions one (to them or to him) at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আসিয়া (অথবা ঘটনাচক্রে বা আকস্মিকভাবে আসিয়া) আমি মহৎ ফল প্রাপ্ত হইলাম। আচ্ছা বলুন এই মাননীয় ব্যক্তিটী কে? দেব—ইনি মহারাজ দিলীপ—যিনি সমস্ত রত্নরাজি আহরণ করিয়া বিশ্বজিৎ যজ্ঞের প্রবর্ত্তন করতঃ ধর্ম্মের প্রদীপ প্রজ্বালিত করিয়াছেন। ভরত—ধর্ম্মপরায়ণ দিলীপকে প্রণাম বলুন এই পূজনীয় ব্যক্তিটী কে? দেব—ইনি রঘু—যাঁহার উদ্দেশে সহস্র সহস্র ব্রাহ্মণ শয়নে ও উত্থানে পুণ্যাহবাচন করেন (বা—আজ তাঁর পুণ্য দিন এইরূপ বলিয়া থাকেন)।

Tika.—'यदृच्छया' स्वेच्छया विचरन् अहम्; यद्वा यदृच्छया दैवात्। 'फलम् आसादितम्' अधिगतम् मया। 'सन्निहितसर्वरत्नस्य' धरणीं विजित्य आहृतनिखिल-धनस्य 'विश्वजितो' विश्वजिदिति नाम्ना प्रसिद्धस्य 'यज्ञस्य प्रवर्त्तयिता' सम्पादयिता अनु-ष्ठाता इति यावत 'प्रज्वलितधर्मप्रदीपः' धर्मरूपं प्रदीपम् प्रज्वाल्य स्थितः धर्माचार-पराकाष्ठां प्रदर्श्य दशदिशः उज्ज्वलाः विधाय स्थितः दिलीपः। 'धर्मपरायणाय' धर्मा-वताराय। सं वेश इत्यादि—'संवेशने' रात्रौ निद्रागमनकाले तथा 'उत्थापने' प्रभाते शय्यायाः गात्रोत्थानकाले च अनेकब्राह्मणसहस्रैः अगणितैरेवविप्रैः प्रयुक्तपुण्याहशब्द-रवः उच्चारितः पुण्याहशब्दः अद्य पुण्याहम् अस्तु इत्येव शब्दः एव रवः ख्यातिर्यस्य स रघुः। ईदृशी खलु रघोः पुण्यकीर्त्तिख्यातिर्यत शयने उत्थाने च बहवः एव विप्राः तस्य नाम उच्चार्य्य अद्य मे पुण्याहमस्तु यद्वा अद्य ते पुण्याहमस्तु इति कामयन्ते।

Notes.

1. यदृच्छया—या इच्छा (गतिः) इति यदृच्छा, कर्मधा। करणे or प्रकृत्यादि। तथा।

2. आसादितम्—आ + सद् + णिच् + क्त कर्मणि।

3. सन्निहितसर्वरत्नस्य—adj to विश्वजितः। सर्वाणि रत्नानि इति कर्मधा। सन्निहितानि सर्वरत्नानि यस्मिन् तस्य इति बहु। In विश्वजित् sacrifice first all रत्न of the वसुधा are collected and then gifted in the sacrifice to allsuitors &c. See Raghu. IV and V.

4. प्रवर्त्तयिता—प्र + वृत् + णिच + तृच्। In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has कृद्योगे कर्मणि षष्ठी।

5. प्रज्वलितधर्मप्रदीपं—धर्म एव प्रदीपः इति कर्मधा। यद्वा धर्मरूपः प्रदीपः इति आलङ्कारिकसम्मतः रूपकसमासः। प्रज्वलितः प्रदीप्तः धर्मप्रदीपः यस्य येन वा स इति बहु। Note that it was Raghu and not Dilipa who first performed विश्वजित Sacrifice ; see Ramayana and Raghu IV "स विश्वजितमाजह्रे सर्वस्वदक्षिणम्"। This statement of Bhasa is a deviation from these. Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिलीप was a helper by promoting the यज्ञ through his son.

6. संवेशनोत्थापनयोः—कालाधिकरणे ७मी। संवेशनं (निद्रागमनं) च उत्थापनं (शय्यायाः गात्रस्य उत्थापनं च) इति द्वन्द्वसमासः। उत्थापन should denote both rising and rousing from निद्रा।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj. to रघुः। ब्राह्मण एव जनः—कर्मधा। न एकः इति नञतत्। अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः। See Kirat XIV, अनेके ब्राह्मनजनाः इति कर्मधा। तेषां सहस्राणि ६तत्। तैः प्रयुक्तः ३तत्। पुण्यम् अहः इति पुण्याहम् "राजाहसखिभ्यष्टच" इति समासान्तः। पुण्याहम् and सुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहसुपा। अनेकब्राह्मणजनसहस्रप्रयुक्तः पुण्याहशब्दः इति कर्मधा। स (एव) रवः ख्यातिर्यस्य इति बहु। Thousands of ब्राह्मण utter पुण्याहमन्त्र with regard to him , or thinks their पुण्याह by remembering him, the peformer of यज्ञ and of status of Indra. The exp. of this word should be—uttering of पुण्याह मन्त्र with regard to रघु, for the next sentence says that "this even could not save him."

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः।

नमोऽस्तु ब्राह्मणजनावेदितराज्यफलाय । अभिधीयताम् कस्तावदत्रभवान् ।

देव—अयं खलु तावत् प्रियावियोगनिर्वेदपरित्यक्तराजभारः नित्यावभृथस्नानप्रशान्तरजाः अजः ।

भरतः—नमोऽस्तुश्लाघनीयपश्चात्तापाय । (दशरथस्य प्रतिमामवलोकयन् पर्य्याकुलो भूत्वा) भोः ! बहुमानव्याक्षिप्तेन मनसा सुव्यक्तं नावधारितम् । अभिधीयताम् कस्तावदत्रभवान् ।

Eng. Bh.—Alas ! how strong is death that has set such a protection at naught (or—has defied these protective measures in पुत्रस्नेहमन्त्रवचन) ; Salutation to him who had dedicated the benefits (fruits) of his administration to the Brahmans. Please tell me who this is ?

Priest.—This is Aja who left the burden of administration, on account of apathy consequent on the death of his beloved wife and suppressed his "Rajas" (ambition and the like) by daily taking ceremonial ablution.

Bh.—I bow down to him whose repentence is worthy ; (beng perturbed while looking at the image of Dasarath) well ! my mind being diverted in showing respect (paying high tribute), I could not clearly ascertain (understand) this. Please tell me who this is.

Beng. ভরত—অহো ! বলবান্ মৃত্যু এরূপ রক্ষাকেও অতিক্রম করিয়াছে। যিনি ব্রাহ্মণবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন তাঁহাকে প্রণাম। বলুন এইবার ইনি কে। দেব—ইনি হচ্ছেন রাজা

অজ যিনি কান্তাবিয়োগে নির্ব্বিন্ন হইয়া রাজ্যভার পরিত্যাগ করতঃ প্রত্যহ যজ্ঞান্তস্নানে রজোগুণ প্রশমিত করিয়াছিলেন। ভ—যাঁহার অনুতাপ শ্লাঘনীয় এমন ব্যক্তিকে প্রণাম করি। (দশরথের প্রতিমা দেখিতে দেখিতে আকুলহৃদয়ে) ওহে! আমি সম্মানপ্রদর্শনে বিক্ষিপ্ত-মনা হইয়া পরিষ্কারভাবে সব (বা এইটা) বুঝিতে পারি নাই। আবার বলুন এই মাননীয় ব্যক্তি কে।

Tika.—'एतामपि रक्षां' ब्राह्मणानाम् आशीर्वादरूपम् रक्षणम् अतिक्रान्तः अतिक्रम्य गतो मृत्युः। ब्राह्मणानाम् आशिषः अपि अतिक्रम्य आशीर्भिः परिरक्षितम् रघुम् अपहृतवान् खलु प्रबलो मृत्युरिति भावः। ब्राह्मण-जनावेदितराज्यफलाय—यः राज्यस्य फलं ब्राह्मणेभ्यो निवेदितवान् तस्मै रघवे। 'प्रिया-वियोगनिर्वेदपरित्यक्त राज्यभारः'—प्रियावियोगेन स्वकान्तायाः इन्दुमत्याः मरणेन उत्पन्नः निर्वेदः विषादः अनासक्तिरिति यावत, तेनैव हेतुना येन राज्यभारः शासनभारः परित्यक्तः तादृशः, 'नित्यावभृथस्नानप्रशान्तरजाः'—नित्यं प्रत्यहम् अवभृथस्नानेन यज्ञावसाने आचरितेन स्नानेन प्रशान्तम् उपशमितं रजः रजोगुणः—तथा तस्य कार्य्यम् उच्चाभि-लाषादि चाञ्चल्यं—यस्य तादृशः। 'श्लाघनीयपश्चात्तापाय' यस्य पश्चात्तापः अनुतापः श्लाघनीयः प्रशंसनीयो भवति तादृशाय। बहुमानव्याक्षिप्तेन मनसा—एताभ्यः प्रतिमाभ्यः बहुमानम् विशिष्टं सम्मान प्रदर्शयितुम् व्याक्षिप्तं मनः, तेन। सुव्यक्तम् यथा तथा सुष्ठु, सुस्पष्टमिति यावत् (यद्वा—सुव्यक्तं वस्तु) नावधारितम् न अवधारितम् निर्णीतम्—के एते इति सम्यक् नाधिगतं मया।

Notes

1. एताम् रक्षाम्—this refers to the पुण्याहमन्त्र uttered by the Brahmanas with regard to the protection of Raghu. Death defied such protective measures and snatched even him away.

2. ब्राह्मणजनावेदितराज्यफलाय—ब्राह्मण एव जनः इति कर्मधा। तेभ्यः आवेदितम् इति सहसुपा। राज्यस्य फलम् इति ६तत्। ब्राह्मणजनावेदितं राज्यफलं येन तस्मै बहु। आ + विद् + णिच् + क्त कर्मणि = आवेदित. निवेदितः समर्पितः

इत्यर्थः। Adj. used substantively. नमस्शब्दयोगे ४र्थी। Raghu's devotion and sacrifice for Brahmana is well-known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-वियोगनिर्वेदपरित्यक्तराज्यभारः—adj. to अजः। प्रियायाः वियोगः इति ६तत्। तेन निर्वेदः ३तत् with हेतौ ३या। यद्वा तज्जन्यः निर्वेदः इति शाकपार्थिवादि। तेन परित्यक्तः इति ३तत्; तादृशः राज्यभारः येन यस्य वा स इति बहु। रज्यस्य भारः इति ६तत्।

4. नित्यावभृथस्नानप्रशान्तरजाः—adj. to अजः। अवभृथः एव स्नानमिति कर्मधा। अवभृथः—ablution taken at the completion of a sacrifice. नित्यम् (यत्) अवभृथस्नानम् कर्मधा। This shows that he daily performed sacrifice and took his ablution thereafter. तेन प्रशान्तम् ३तत्। तादृशम् रजः यस्य स इति बहु। प्रशान्तः—प्र + शम् + णिच् क्त कर्मणि। प्रशमित is also correct by "वा दान्तशान्तपूर्णदस्तस्पष्टच्छन्नज्ञप्ताः"। रजः—रजस् is both dust, and रजोगुण with its functions such as ambition, activity, restlessness and the like, here; cf. उपष्टम्भं चलं च रजः—Sankhya-Karika. Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet. See Act IV.

5. श्लाघनीयपश्चात्तापाय—श्लाघनीयः श्लाघ्यः पश्चात्तापः यस्य तस्मै बहु। पश्चात् कृतः तापः इति शाक-पार्थिवादि।

6. बहुमानव्याक्षिप्तेन—adj. to मनसा (करणे तृतीया)। बहुमानः इति कर्मधा। बहुमानेन—(लक्षणया बहुफलप्रदर्शनव्यापारेण) व्याक्षिप्तम् इति ३तत्। वि + आ + क्षिप् + क्त कर्मणि। विशेषेण आक्षिप्तम्—excessively diverted. The sense of व्याक्षेप was that Bharata could not as yet believe that Dasaratha is dead and his प्रतिमा (statue) is hung up there.

7. सुव्यक्तम्—सुष्ठु व्यक्तं इति प्रादितत् तदयथा तथा। Adv. qual.

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अवधारितम्। Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his प्रतिमा, though the sight of the प्रतिमा made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out प्रतिमा from the very beginning. Or—सुव्यक्तम् is सुव्यक्तवस्तु।

देव—अयं दिलीपः।

भरतः—पितृपितामहो महाराजस्य। ततस्ततः।

देव—अत्रभवान् रघुः।

भरतः—पितामहो महाराजस्य। ततस्ततः।

देव—अत्रभवानजः।

भरतः—पिता तातस्य। किमिति किमिति!

देव—अयं दिलीपः अयं रघुः, अयमजः।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty; then, then.

Pr.—Here is the noble Raghu—(The revered Raghu).

Bh.—Grand-father of His Majesty; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father; Well! What do you say?

Pr.—This is Dilipa; this is Ragu and this is Aja.

Beng.—দেব—এই দিলীপ। ভরত—মহারাজের পিতার পিতামহ। তারপর? দেব—(ইনি) মাননীয় রঘু। ভরত—মহারাজের পিতামহ। তারপর। দেব—মাননীয় অজ। ভরত—

তাদের পিতৃদেব। হাঁ হাঁ কি বল্লেন? দেব—এই দিলীপ, এই রঘু, এই অজ।

Notes

1. पितृ-पितामहः—पितुः अजस्य पितामहः इति ६तत्।

2. किमिति किमिति—आवेगे द्विरुक्तिः। Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

भरतः—भवन्तम् किञ्चित् पृच्छामि। धरमाणानामपि प्रतिमाः स्थाप्यन्ते?

देव—न खलु, अतिक्रान्तानामेव।

भरतः—तेन हि आपृच्छे भवन्तम्।

देव—तिष्ठ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here?

Priest.—No; only of the departed.

Bh.—Then good-bye.

Pri.—Wait (a bit) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব। জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয়? দেব—না, শুধু বিগত ব্যক্তিদেরই। ভরত—তবে আপনাকে বিদায় দিতেছি (আপনার কাছে বিদায় লইতেছি)। দেব—দাঁড়ান।

Tika.—'धरमाणानाम्' जीवन' धरमाणानाम्, जीवितानाम् इत्यर्थः। 'अति-

क्रान्तानाम् इहलोकात् प्रस्थितानाम् । 'आपृच्छे' विदायम् गच्छन् आमन्त्रये । 'तिष्ठ' क्षणं प्रतीक्षस्व ।

Notes.

1. पृच्छामि—अत्र भविष्यत् सामीप्ये लट् by "वर्त्तमानसामीप्ये वर्त्तमानवद्वा" । अधुनैव प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृञ् (भ्वादि) धातोः शानच् here. But in the sense to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form here is म्रियमाणानाम् । Cp. "दिष्ट्या । म्रियते" in Swapna I. "आर्य्युत्र अहं म्रिये" also, "म्रियते यावदेकोपिरिपुः" in Sisu I. &c. But Bhasa uses धृञ् 'भ्वादि' meaning "to hold" उभयपदी in the sense of "to live" deliberately. Thus is Swapna V. he writes "धरते खलु वासवदत्ता" ; in Pratijna, he has "धरते तावद्भर्त्ता" &c. Again in पञ्चरात्र and कर्णभार he deliberately writes "नष्टा शरीरैः क्रतुभिर्धरन्ते" and "हतेषु देहेषु गुणा धरन्ते" &c. So it is a peculiar (though irregular) use of Bhasa.

3. अतिक्रान्तानाम्—इहलोकम् अतिक्रान्तानाम् इत्येव अर्थः ! अति + क्रम् + क्त ; षष्ठी बहुवचने ।

4. आपृच्छे—आ + प्रच्छ + लट ए । आत्मनेपदम्—by the rule "आङि नुप्रच्छोः" । आपृच्छते—bids farewell to. I ask while departing Comp. "आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलम्" in the Meghaduta.

Remark—Bharat became disturbed to notice the image of Dasarath hung up there ? And he grew apprehensive of his father's existence ; and hence he wanted to leave the place abruptly without further enquiry. But the pries could not find out the reason why Bharat was silent abou the image of Dasarath and hence he stopped him to tel

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव—येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विसर्जिताः ।
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसि ॥ ८ ॥

Prose.—येन स्त्रीशुल्कार्थे प्राणाश्च विसर्जिताः राज्य च (विसर्जितम्) । (तस्य) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसि ?

Eng.—Why do not ask me about the ımage of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife (during marrıage).

Beng.—যিনি স্ত্রীশুল্কের জন্য নিজের জীবন এবং রাজ্য পরিত্যাগ করিয়াছেন, সেই দশরথের প্রতিমার বিষয় আপনি জিজ্ঞাসা করিতেছেন না কেন ?

Tika. 'যেন দশরথেন স্ত্রীশুল্কার্থে' স্ত্রিয়ৈ প্রদাতব্যः বিবাহসময়ে প্রতিশ্রুতः — 'येन दशरथेन स्त्रीशुल्कार्थे' स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । "नूनम् तुभ्यमहं दास्यामि" इति स्त्रियै यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः कैकेय्यै द्वौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अत्र स्त्रीशुल्कः इति बोध्यम् । प्राणाश्च जीवनं च विसर्जिताः परित्यक्ताः ; राज्यं च (विसर्जितम् तस्याः एव पुत्राय भरताय समर्पितम्) । दशरथस्य एतादृशस्य 'दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसि' पृच्छसि इति । इमां खलु प्रतिमामधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र को हेतुः ? इति भावः ।

Notes

1. स्त्रीशुल्कार्थे—स्त्रियाः शुल्क इति ६तत् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे ७मी । It is a noun and hence we can not have नित्यचतुर्थीतत्पुरुष in which विशेष्यलिङ्गता is enjoined. विषयाधिकरणे ७मी । See also Sl. 15 in Act I ante.

2. प्राणाः—always plural ; उक्त कर्मणि १म ।।

3. विसर्जिताः—वि + सृज् + णिच् क्त कर्मणि । विसृष्टाः also serves the purpose here.

4. प्रतिमा—direct object to पृच्छसि ।

5. पृच्छसि—प्रच्छ + लट सि ; आत्मनेपदम शिष्टप्रयोगवशात् एव इति बोध्यम् । परस्मैपदेन भाव्यम् । Irregular use.

भरतः—हा तात ! (मूर्च्छितः पतति । पुनः प्रत्यागत्य)
[? आत्मगतम्]—हृदय भव सकामं यत्कृते शङ्कसे त्वं
शृणु पितृनिधनं तद्गच्छ धैर्यं च तावत् ।
स्पृशति तु यदि नीचो मामयम् शुल्कशब्द-
स्त्वथच भवति सत्यं तद्देहो विशोध्यः ।। १० ।।

Prose.—हृदय ! सकामं भव । यत्कृते त्वं शङ्कसे तत् पितृनिधनं शृणु, धैर्यं चतावद् गच्छ । यदि नीचोऽयं शुल्कशब्दो मां स्पृशति अथच सत्यं भवति तत्र (तु) देहः विशोध्यः ।

Eng. Bharat—Alas father ! (faints down and again getting up), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term "Sulka" (dues) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

Beng.—ভরত—হা তাত ! (মূর্চ্ছিত হইয়া পড়িয়া গেলেন, পরে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সকাম হও, যাহার জন্য আশঙ্কা করিতেছিলে, সেই পিতার মৃত্যু শ্রবণ কর ; (ঐ সঙ্গে) ধৈর্য্যও ধারণ কর ; (কেন না) যদি এই ঘৃণিত শুল্কশব্দ আমাকে স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

Tika.—हा तात! हा पितः! 'हे हृदय! त्वं सकामं सफलकामं भव। पितः मृत्युम् अधिकृत्य त्वम् सन्देहं पुष्णासि एवं तस्य निर्णयमपि कामयसे अधुना तव सन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला। यतो हृदयस्य सन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृदय त्वं सकामं भव' इति उच्यते। 'यत्-कृते' यस्य अर्थे पितृमरणविषये इत्यर्थः 'त्वं शङ्कसे' संशयम् धारयसि तत् पितृनिधनं जनक-मरणम् शृणु। ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकर्ण्य अहम् नैव जीवामि इति चेत्? नहि—"अधुना धैर्यं तावत् गच्छ धीरताम् तावत् अवलम्बस्व"। [कथम्? किमपि त्वया कर्त्तव्यम् अस्ति। किं तत्? शृणु—] 'यदि अयं नीचः दूषितः शुल्कशब्दः' दैव-कुलिकेन उच्चारितः शुल्कः इति पदं 'मां स्पृशति' माम् अधिकरोति; अयमर्थः—स्त्रीशुल्कः इति यः शब्दः दैवकुलिकेन उच्चारितः तस्यार्थस्तु स्त्रियै दातव्यम् वस्तु! ननु तद्वस्तु अस्मिन् व्यापारे राज्यम् चेत् अपिच तत्राज्यं ममार्थे एव मात्रा गृहीतम् चेत्, तर्हि नूनम् अनेन दूषितेन शुल्कशब्देन अहं हि संयुक्तः। ननु एवम् अहं यदि अनेन शुल्कशब्देन स्पृष्टः अथच 'सत्यं भवति' अपिच [पक्षान्तरे अव्ययमेतत्] शुल्केन सह मम योगः इति एतत् वस्तु यथार्थं च भवति, (तर्हि) तत तस्मिन् व्यापारे तु देहः पापसंस्पृष्टं मे शरीरम् विशोध्यः प्रायश्चित्तादिना विशोधनं कर्त्तव्यम्। प्रायश्चित्तादिकम् अपवित्रस्य देहस्य विशुद्धिः इति भावः। मालिनीवृत्तम्॥

NOTES

1. सकाम्—कामेन सहवर्त्तमानं यत् तदिति तुल्ययोगे बहु। Here काम means सन्देहनिर्णयकामना। Here the base हृदय being neuter its Pred. सकामम् is also made so. Comp. "हृदय भव साभिलाषम्" &c. Sak. I.

2. यत्कृते—यस्य कृते इति ६तत्॥ कृते here is an अव्यय in the sense of निमित्त। Thus यतकृते=यन्निमित्तम्।

3. पितृनिधनम्—पितुः निधनम् इति ६तत्।

4. शुल्कशब्दः—शुल्क इति शब्दः सहसुपा। Or शुल्कस्य शब्दः। Nom.

to स्पृशति। स्पृशति here means touches or refers (to me). See Tika. I am to absolve myself of the faults of my complication in the matter of शुल्क whereby Rama had to go to forest.

5. विशोध्यः:—वि + शुध् + णिच् + यत्। शोधनीय इत्यर्थः। I am to purify myself and prove my innocene in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्वगतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्य्य is also necessary. So we have put these with queries attached.

भरतः—(? प्रकाशम्) आर्य्य !

देवकुलिकः—आर्येति इक्ष्वाकुकुलालापः खल्वयम्। कच्चित् कैकेयीपुत्रो भरतो भवान् ननु।

भरतः—अथ किम्! अथ किम्! दशरथपुत्रो भरतोऽस्मि —न कैकेय्याः।

Eng. Bharat—(Aloud) venerable Sir!

Priest.—"Venerable sir" this address certainly comes from one of the race of Iksahvaku. Then are you Bharat the son of Kaikeyi.

Bh.—Yes! Yes! I am Bharat the son of Dasaratha and not of Kaikeyi.

Beng.—ভরত—আর্য্য! দেব—আর্য্য—এইরূপ সম্বোধন ত ইক্ষ্বাকুকুলোচিত। তবে আপনি কি কৈকেয়ীপুত্র ভরত? ভরত—হাঁ তাই। আমি দশরথের পুত্র কৈকেয়ীর নহি।

Tika.—আর্য্য! হে পূজনীয় মহাশয়! इति भरतस्य सम्बोधनम्। तत्श्रुत्वा देवकुलिकः स्वमनसि विचारयति—आर्य्येति मां प्रति "आर्य्य" इति एवम्प्रकारं तत्

सम्बोधनम् खलु निश्चितमेव इच्वाकुलालापः 'इच्वाकुकुलोचितः' आलापः। इच्वाकुकुलोत्पन्नाः एव माम् आर्येति सम्बोधय आलपन्ति इति भावः। कच्चित् इति [कामप्रवेदने अव्ययम्]। भवान् ननु कैकेयीसुतः भरतः? कैकेयीसुतः इत्यव आत्मनः दोषस्पृष्टत्वम् आशङ्क्य तत् चालयितुम् भरतः प्रतिवक्ति—"अहं दशरथपुत्रः भरतः दशरथस्यैव पुत्रोऽहम् न खलु नीचायाः कैकेय्याः"।

Notes

1. इच्वाकुकुलालापः—इच्वाकूनां कुलम् इति ६तत्। इच्वाकुकुलोचितः आलापः इति शाकपार्थिवादितत्।

2. कैकेयीपुत्रः—कैकेय्याः पुत्रः इति ६तत्।

3. कच्चित्—"कामप्रवेदने अव्ययम्"। कामप्रवेदन = disclosare of one's wish. I hope you are Bharata &c.; cp "सर्गाणां कुशलं कच्चित्" &c.—Raghu. v.

4. अथ किम्—वाढम्; अव्ययम्। आवेगे विकल्पम्।

5. दशरथपुत्रः—दशरथस्य पुत्रः इति ६तत्। Here the samasa should have been rejected at least for the sake of emphasis that is to be placed on दशरथस्य and the form should run thus;—"दशरथस्य पुत्रः"। The compound of these two has given rise to the fault called विधेयविमर्शदोषः or अविमृष्टविधेयांशदोषः by the author of Sahityadarpan. N.B.—The reading दशरथपुत्रः खल्वस्मि न कैकेय्याः would have been better here. Here also we suspect scribe's fault.

Remark—Apprehending himself guilty in connection with Kaikeyi, Bharat declares here that he is the son of Dasaratha and thereby inherits his merits and is in no way responsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छे भवन्तम्।

भरतः—तिष्ठ। शेषम् अभिधीयताम्।

দেব—কা গতিঃ। শ্রূয়তাম্। উপরতস্তত্রভবান্ দশরথঃ। সীতালক্ষ্মণসহায়স্য রামস্য বনগমনপ্রয়োজনং ন জানে।

ভরতঃ—কথম্ কথম্ আর্য্যোঽপি বনং গতঃ। (দ্বিগুণং মোহম্ উপগতঃ)।

দেব—কুমার! সমাশ্বসিহি সমাশ্বসিহি।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pri.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. (Doubly faints down).

Priest—Be assured prince ! be assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি। (আপনার কাছে বিদায় লইতেছি)। ভরত—দাঁড়ান বাকীটা বলুন। দেব—উপায়ই বা কি? তবে শুনুন মাননীয় দশরথ প্রাণত্যাগ করিয়াছেন। সীতা ও লক্ষ্মণ সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা। ভ—কি রকম! কি রকম! আর্য্যও বনে গিয়াছেন? (দ্বিগুণ মোহ প্রাপ্ত হইলেন)। দেব—কুমার! আশ্বস্ত হউন! আশ্বস্ত হউন!

Tika.—"আপৃচ্ছে" ইত্যত্র "আঙিনু প্রচ্ছ্যোঃ" ইত্যাত্মনেপদম্। 'শেষম্' অবশিষ্টাংশঃ অভিধীয়তাম্ কথ্যতাম্। কা গতিঃ—ক উপায়ঃ? কথনং বিনা অন্যঃ কোঽপি পন্থাঃ অধুনা মম নাস্তি ইতি ভাবঃ। উপরতঃ=মৃতঃ। সীতালক্ষ্মণসমেতস্য রামস্য।

Notes

1. अभिधीयताम्—अभि + धा + कर्मणि लोट ताम। Here passive voice implies politeness. Agrees with उक्तकर्म शेषम्। The word शेष is derived as शिष + घञ् कर्मणि and is विशेष्यलिङ्ग here। Comp "शेषं रामवत्" in Sid-kaumudi, "अन्यन्मनुवर्त्तिष्यते" in भाष्य &c. And the general rule is भावे घञ् न्त अवन्त words are masculine.

2. उपरतः—उप + रम् + क्त कर्त्तरि।

3. सीतालक्ष्मणसहायस्य—adj. to रामस्य। सीता च लक्ष्मणम् च इति सीतालक्ष्मणौ द्वन्द्वसमासः। तौ एव सहायौ यस्य तस्यादि बहु।

4. वनगमनप्रयोजनम्—obj. to जाने। वने गमनम् सुप् सुपा। तस्य प्रयोजनम् इति ६तत्।

Remark.—Is the priest really ignorant of the reasons for Rama's going to the forest? Ceritainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्ष्मणसमेतस्य thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest सीतालक्ष्मणसमेतस्य एव रामस्य वनगमनप्रयोजनम् अहं न जाने, न तु केवलस्य रामस्य··· इति भावः।

भरतः (समाश्वस्य)—

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्ज्जिताम्।
पिपासार्त्तोऽनुधावामि क्षीणतोयां नदीमिव॥

Prose.—पिपासार्त्तः क्षीणतोयाम् नदीमिव पित्रा भ्रात्रा च वर्ज्जिताम् अटवीभूताम् अयोध्याम् अहम् अनुधावामि।

Eng.—I am rushing towards Ayodhya which is (now) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—(আশ্বস্ত হইয়া) পিপাসার্ত্ত ব্যক্তি যেমন স্বল্পজল বা জলহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা কর্ত্তৃক পরিত্যক্ত অরণ্যতুল্য অযোধ্যার দিকে ছুটে চলেছি।

Tika.—पिपासार्त्तः तृष्णार्त्तः क्षीणतोयाम् अत्यल्पजलाम् वा निर्ज्जलामित्यर्थः नदीमिव, यथा कश्चित् तृष्णार्त्तः जनो जलहीनां नदीम् अपि धावति तथा इत्यर्थः। पित्रा दशरथेन (तथा) भ्रात्रा रामेण च वर्ज्जिताम् परित्यक्तां (अतएव) अरण्यतुल्याम् अयोध्याम् अहम् अनुधावामि वेगेन गच्छामि।

Notes

1. पिपासार्त्तः—पा + सन् + अ स्त्रियामाप्
=पिपासा। तया ऋतः इति ३तत्; "ऋते च तृतीया समासे"; यद्वा पिपासया आर्त्तः इति वाक्यम्। Nom to अनुधावामि।

2. क्षीणतोयाम्—adj. to नदीम्। क्षीणं स्वल्पं तोयं यस्याम् तामिति बहु।

3. अटवीभूताम्—अरण्य तुल्याम्। अटव्या तुल्यामिति अटवीभूताम् नित्य-समासः। भूतः प्राण्यतीते समे इत्यमरः। वा भूतः = समः। अटव्या भूता, सुप्-सुपा। or अटव्याः भूता ६तत्। See शरीरभूता in Sak. VI. Such अयोध्या is अटवीतुल्या for me.

आर्य्य विस्तरश्रवणं मे मनसः स्थैर्य्यमुत्पादयति। तत् सर्व्वमनवशेषमभिधीयताम्।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल।

भरतः—तिष्ठ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—আর্য্য ! বিস্তৃতভাবে শ্রবণ করিলে আমার মানসিক ধৈর্য্য সম্পাদিত হইবে। সুতরাং সমস্ত শেষ করিয়াই বলুন। দেব (কুলিক)-—শুনুন মাননীয় মহারাজ শ্রদ্ধাস্পদ রামচন্দ্রের অভিষেকে উদ্যত হইলে আপনার জননী নাকি বলিয়াছিলেন। ভরত—দাঁড়ান।

Tika.—'विस्तरश्रवणम्' विस्तरेण सर्वस्य वृत्तान्तस्य आकर्णनम्। उत्पादयति साधयिष्यति [वर्त्तमानसामीप्ये लट्]। 'अनवशेषम्' अवशेषरहितम् किञ्चिदपि अवशिष्टम् न रक्षित्वा शेषपर्यन्तमिति यावत्। अभिधीयताम् कथ्यताम्। अभिषिच्यमाने स्थाप्यमाने। किल इत्येवम् श्रूयतेऽस्माभिः [ऐतिह्ये अव्ययमेतत्]।

Notes.

1. विस्तरश्रवणम्—विस्तरस्य श्रवणमिति ६तत् or विस्तरेण श्रवणम्, सुप्सुपा। वि+स्तृ+अप्। Compare "पटस्य or राज्यस्य विस्तारः" and "शब्दस्य विस्तरः" &c. Amara says "विस्तारो विग्रहो व्यासो स तु शब्दस्य विस्तरः"।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत् यथा तथेति बहु।

3. अभिषिच्यमाने—अभि+सिच्+शानच् कर्मणि adj. to तत्रभवति।

4. तत्रभवति—भावे ७मी, Bharata anticipates what Kaikeyi said and what happened when Rama's coronation was withweld by her.

(भरतः—)

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितम्
तद्धैर्येणाश्वसत्या व्रज सुत ! वनमित्यार्योऽप्यभिहितः।

तं दृष्ट्वा वल्कचीरम् निधनमसदृशम् राजा ननु गतः
पात्यन्ते धिक्प्रलापा ननुमयि सदृशाः शेषाः प्रकृतिभिः ॥१२॥
(मोहमुपगतः)

Prose.—तं शुल्कदोषं स्मृत्वा मम सुतो राजा भवतु इति अभिहितम् (तया)। तद्धैर्यस्य आश्वस्तया (तया कैकेय्या) "सुत! वनं व्रज" इति आर्योऽपि अभिहितः। तं वल्कचीरं दृष्ट्वा राजा असदृशम् निधनम् गतो ननु। प्रकृतिभिः शेषाः सदृशाः धिक्प्रलापाः मयि पात्यन्ते ननु ?

Eng. Taking advantage of the liability (or remembering of the King's liability to herself), she (Kaikeyi, my mother) said "let my son be the king"; and then being assured, because of his(Rama's) patience, she addressed my venerable brother saying "my boy, retire to the forest." Then finding his son in the attire of rags, the king embraced an inglorious death; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me yeh ?

Beng.—সেই শুল্কদোষ স্মরণ করিয়া তিনি (আমার জননী) বল্লেন—"আমার পুত্র রাজা হউক"। তারপর রামচন্দ্রের ধীরতায় (ধৈর্য্য দর্শনে) আশ্বস্তা হইয়া (নির্ভয়চিত্তা হইয়া) কৈকেয়ী আর্য্যকেও বল্লেন—"হে পুত্র তুমি বনে যাও"। পুত্রকে কাষায়বস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অনুপযুক্ত) মৃত্যু বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত ধিকার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (মোহপ্রাপ্ত হইলেন)।

Tika.—'तम् शुल्कदोषम् स्मृत्वा'—राज्ञा मम मात्रे यत् देयम् आसीत् तत् देयरूपे शुल्के यः दोषः अनर्थः उत्पद्येत नाम तमेव मनसि कृत्वा, मह्यम् प्रदेयम् शुल्कम् अधिकृत्य अहं स्वार्थसाधये, अनर्थमुत्पादयितुम् समर्था स्यामिति मनसि विचार्य्य मम माता इत्यर्थः। मम सुतः मत्तनयः भरतः राजा भवतु इति अभिहितम्' राज्ञि

कथितम्। 'तद्धैर्य्येण' तस्य रामस्य धैर्य्येण धीरतया आसन्ने अपि राज्यभ्रंशे रामस्य मनसः अविचलितभावम् वीच्य इत्यर्थः आश्वसत्याश्वासम् प्राप्नुवत्या "मम कार्य्ये यः कोऽपि विघ्नः घटिष्यते यत् खलु अहं वच्यामि तत् सर्वम् प्रतिपालयिष्यते" इत्येवं प्रकारेण निःशङ्कलम् व्रजन्त्या मम मात्रा "हे सुत! राम! (त्वं) वनं काननं व्रज गच्छ! इति आर्य्यः पूजनीयो मे भ्राता अभिहितः" विज्ञापितः। (एवम्) 'तम् भ्रातरं रामं बद्धचीरम्' परिहितकाषायवस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये। शेषाः ये खलु अवशिष्टाः आसन् ते एव। (के ते?) ननु सदृशाः एतत् कर्मणः अनुरूपाः धिक्प्रलापाः धिक् धिक् इत्येवम्रूपा निन्दावादाः प्रकृतिभिः प्रजाभिः मयि ममोपरि पात्यन्ते निचिप्यन्ते, ननु किमेतत् नः वृत्तम्? [सुवदना वृत्तम्]।

Notes

1. शुल्कदोषम्—शुल्कोत्पाद्यः दोषः। यद्वा शुल्कस्थितः दोषः इति शाकपार्थिवादि; or शुल्कस्य दोषः; obj. of कृत्वा।

2. तद्धैर्य्येण—तस्य धैर्य्यं तेन। ६तत्। हेतौ ३या।

3. आश्वसत्या—आ + श्वस् + शतृ = fem.; ३या; adj. to तया (कैकेय्या)।

4. बद्धचीरम्—बद्धं चीरं येन तम् इति बहु.। चीरम् = काषायवसनम्।

5. असदृशम्—न सदृशम् योग्यम् आत्मनः इति नञ्तत्।

6. शेषाः—उक्ते कर्मणि १मा।

7. प्रकृतिभिः—प्रजाभिः—अनुक्ते कर्त्तरि ३या।

8. धिक् प्रलापाः—धिक् इति प्रलापः ते। सहसुपा। प्रलापः = निन्दावादः। Same case with शेषाः। or शेषाः इत्यस्य विधेयपदम्।

9. पात्यन्ते—पत् + णिच् + लट् अन्ते कर्मणि। N. B.—Here the stage direction should be "मोहमुपगतः"। Next sloka shows this.

(नेपथ्ये) उस्सरह अयय्या! उस्सरह। [उत्सरत आर्य्याः उत्सरत]।

देवकुलिकः—(विलोक्य) अये !

काले खल्वागता देव्यः पुत्रे मोहमुपागते।
हस्तस्पर्शो हि मातॄणामजलस्य जलाञ्जलिः ॥

Prose.—काले खलु देव्यः आगताः। हि (यतः) मोहमुपागते पुत्रे मातॄणां हस्तपर्शो हि अजलस्य जलाञ्जलिः (भविष्यति)।

Eng.—(Behind the scene or in the dressing-room) Away or make way, venerable sirs ! away or make away.

Priest.—(Looking) Ho, The queens have reached here in time. The son has fallen in a swoon and the touch of their hands will be like sprinkling of water in absence of the same.

Beng.—(নেপথ্যে) আর্য্যেরা এখান হইতে সরিয়া যাউন। (তাহা দেখিয়া) দেবকুলিক—দেবীগণ যথা সময়েই আসিয়াছেন। কেননা পুত্র মূর্চ্ছিত হইয়াছেন, এখন মাতৃগণের হস্তস্পর্শই জলহীন ব্যক্তির পক্ষে জলাঞ্জলির ন্যায় কার্য্য করিবে।

Exp.—'उत्सरत' अस्मात् स्थानात् दूरं चलत। उपयुक्ते एव समये 'देव्यः राज्ञ्यः आगताः' तत्र उपस्थिताः। हि यतः मोहमुपगते पुत्रे मूर्च्छिते खलु भरते 'मातॄणाम् हस्तस्पर्शः अजलस्य वारिरहितस्य जलाञ्जलिः' जलसेकः भविष्यति इति। जलप्रक्षेपः मूर्च्छितम् समाश्वासयति, परम् अत्र जलं विना अपि मातॄणाम् हस्तस्पर्शेनैव भरतस्य चैतनासम्पादनं भविष्यति। अत्र अतः हस्तस्पर्श एव जलाञ्जलिस्थानीयो भविष्यति।

Notes

1. पुत्रे—भावे ७मी by the rule "यस्य च भावेन भावलक्षणम्"।

2. हस्तस्पर्शः—हस्तेन स्पर्शः इति ३तत्। यद्वा ६तत्। Nom. to भविष्यति &c. understood.

3. अजलस्य—अविद्यमानं जलं यस्य तस्य बहु। जलहीनस्य भरतस्य सम्बन्ध

इत्यर्थः। Though there was no water near Bharata for his revival, still his mother's touch will act lika a palmful of water and will revive him.

4. जलाञ्जलिः—जलस्य अञ्जलिरिति तत्। Subject complement.

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः।
अयन्त्रितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

Prose.—इदं तत् नः प्रतिमानृपस्य गृहं यस्य स समुच्छ्रयो हर्म्यदुर्लभः। अयन्त्रितैः अप्रतिहारिकागतैः पथिकैः प्रणामं विना उपास्यते।

Eng. Sumantra—To this side, Madams to this side. This is the house of the images of our kings ; its height is hardly equalled by the palace—mansions ; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng.—সুমন্ত্র—দেবীগণ, এই দিকে এই দিকে আসুন। এই আমাদের নৃপতিবর্গের প্রতিমাগৃহ। যাহার মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না। এখানে দ্বাররক্ষীর অনুমতি না নিয়েই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা (বা দর্শন) করিয়া থাকে।

Tika.—'इदं तत् नः अस्माकम् प्रतिमानृपस्य' प्रतिमारूपस्य नृपस्य, पटे आलिखितानाम् नृपाणाम् 'गृहं' 'यस्य गृहस्य समुच्छ्रयः' उच्चता 'हर्म्यदुर्लभः' हर्म्येषु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः। 'अयन्त्रितैः' अनियन्त्रितैः 'अप्रतिहारिकागतैः' प्रतिहारिकाणां द्वारपालानां निर्देशम् विनाऽपि अत्र प्रविष्टैः 'पथिकैः विना प्रणामं' नमस्कारं विनापि 'उपास्यते' सेव्यते। वंशस्थं वृत्तम्॥

Notes.

1. प्रतिमानृपस्य—प्रतिमा = प्रतिमूर्त्तिः। प्रतिमागताः नृपाः इति शाकपार्थिवादि तत्। जातौ एकवचनम्। The king remained in the form of picture or images (statues) there.

2. समुच्छ्रयः—सम + उद् + श्रि + अच्। The घञ of उद् श्रि is specially provided for by the rule "उदिश्रयतियौतिपूद्रुवः"। So सम + उद् + श्रि will also take घञ by the परिभाषा—"प्रत्ययग्रहणे यस्मात् स विहितः तदा च तदन्तस्य च ग्रहणम्।" Hence समुच्छ्रय with अच is an irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says "कथं पत्तनान्ताः समुच्छ्र्या इति ? बाहुलकात्"। The defence that उद्श्रि is to take घञ and not समुद्श्रि also, is not very sound and is against the spirit of भाष्य।

3. हर्म्यदुर्लभः—हर्म्येषु दुर्लभः इति सुहसुपा। दुर् + लभ + खल। Pred. to समुच्छ्रयः।

4. अयन्त्रितैः—यन्त्र (यन्त्रि) + क्त कर्मणि = यन्त्रितः नियन्त्रितः checked. न यंत्रिताः तैः—नञ समासः। Qual. पथिकैः।

5. अप्रतिहारिकागतैः—प्रतिहारी एव इति प्रतिहारिका। स्वार्थे कन्प्रत्ययः। अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यथा तथा इति अप्रतिहारिकम्। adverb modifying the verb आगतम। तादृशम आगतम (आगमनं) येषां तैः, बहुव्रीहिः। तैः। Qual. पथिकैः। यत्र आगमने प्रतिहारिकाः नवर्त्तन्ते इति भावः। यत्र आगमने प्रतिहारिनिर्देशः प्रतीक्ष्यते इति भावः।

Remark.—Such is the great-ness of the place that here every one is allowed to enter—none is checked—all here enter without any restriction i. e. without being stopped by द्वाररक्षी an in the case of palaces and harems—here one may pay his espects in any way he likes without being compelled to

salute ; for these were human images or statues. Thus सुमन्त्र speaks of the difference of this प्रतिमागृह and राजप्रासाद ।

(प्रविश्य अवलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्स्थ इव पार्थिवः ।

देवकुलिकः—परशङ्कामलं कर्तुम् गृह्यतां भरतोह्ययम् ॥ १५ ॥

(निष्क्रान्तः) ।

Prose—अयं हि पार्थिव इव कोऽपि वयःस्थः पतितः । अलं हि पराशङ्काम् कर्तुम् अयं भरतः गृह्यताम् ।

Eng. Venerable ladies ! do not enter please, do not ; a certain youth just like our king, is lying here. (Upon this the priest said)—Away with your thinking him a stranger, he is Bharat, raise him up. (Exit).

Beng.—(প্রবেশ করিয়া ও দেখিয়া) আপনারা এখানে প্রবেশ করিবেন না। (কেননা) এখানে ঠিক আমাদের রাজার ন্যায়ই কে একজন যুবক পড়িয়া রহিয়াছেন। (দেবকুলিক কহিলেন)—ইনি পর-পুরুষ এরূপ আশঙ্কা করিবেন না, ইনি ভরত, ইহাকে গ্রহণ করুন (উত্তোলিত করুন)। (প্রস্থান)।

Tika.—युष्माभिः अत्र न प्रवेष्टव्यम् । कथम् ? उच्यते—'अयं हि' अत्र खलु 'पार्थिव इव' अस्माकं राजा दशरथ इव कोऽपि कश्चित् 'वयःस्थः' यौवनमध्यस्थः जनः पतितः भूमौ तिष्ठति । (तदाकर्ण्य देवकुलिकः उवाच) 'अलं हि परशङ्काम् कर्तुम्' अयं खलु परपुरुषः इति आशङ्काम् कर्तुम् न योग्यं (यतः) अयं भरतः, (स तु युष्माभिः) गृह्यताम् उत्थाप्यताम् । अन्यत् सुगमम् ।

Notes

1. न खलु, न खलु—अत्र सम्भ्रमे द्विरुक्तिः । See Sak I—'न खलु न खलु बाणः" etc.

2. भवत्यः—plural of भवती । see also P. 247 ante.

3. वयस्स्थः—subj. to पतितः। वयसि यौवनमध्ये तिष्ठति इति वयस् + स्था + क कर्त्तरि।

4. परशङ्काम्—परः इति आशङ्का (सन्देहः) सहसुपा। or परस्य शङ्का, इतत्। ताम्। obj. to कर्त्तुम ; अलं योगेतु क्त्वाच् प्रत्ययः व्याकरणे दृश्यते। अत्र तुमुन्प्रत्ययस्तु व्याकरणविरुद्धः किन्तु भासस्य शैली एव।

5. गृह्यताम्—ग्रह + लोट ताम् कर्मणि।

देव्यः—(सहसोपगम्य) हा जाद! भरद! [हा जात! भरत!]

भरतः—(किञ्चित् समाश्वस्य)—आर्य!

सुमन्त्रः—जयतु महा—(इत्यर्धोक्ते सविषादम्) अहो! स्वरसादृश्यम्। मन्ये प्रतिमास्थो महाराजो व्याहरति इति।

भरतः—अथ मातृणामिदानीं कावस्था?

देव्यः—जाद! एसा णो अवत्था। (अवगुण्ठनमपनयन्ति) [जात! एषा नोऽवस्था]।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कंठा।

भरतः—(सुमन्त्रं विलोक्य) सर्वसमुदाचारसन्निकर्षस्तु मां सूचयति। कच्चित् तात्! सुमन्त्रो भवान् ननु।

Eng. The Queen.—(Suddenly approaching) alas! my boy! Bharat!

Bharat.—(Being a little consoled) venerable sir!

Sumantra—Victory be to your Majesty (utterting half a portion only with sorrow) oh! the similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers?

Queens.—My boy! Such is ours ; (they remove the veil)

Sumantra.—Madam ! away with your anxiety.

Bh.—(having eyed Sumantra) Your acquaintance with all and every item of decorum bespeaks you (or informs me of your identity). Are you, then our venerable Sumantra ? [i. e. I hope you are Sumantra].

Beng. দেবীগণ—(সহসা নিকটে যাইয়া) হা বৎস ! ভরত ! ভরত—(কিছু আশ্বস্ত হইয়া) আর্য্য ! সুমন্ত্র—জয় হউক মহা—(অর্দ্ধ মাত্র উচ্চারণ করিয়াই বিষাদ সহকারে) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে যেন প্রতিমাস্থিত মহারাজই কথা বল্‌ছেন। ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ—বৎস ! এই আমাদের অবস্থা। (অবগুণ্ঠন উন্মোচন করিলেন)। সুমন্ত্র—মাননীয়াগণ ! আপনারা উৎকণ্ঠা দূর করুন। ভরত—(সুমন্ত্রকে দেখিয়া) (আপনা কর্ত্তৃক) সকল প্রকার শিষ্টাচার প্রয়োগই আমাকে (আপনার পরিচয়) জানাইয়া দিতেছে। আপনিই কি তবে তাত সুমন্ত্র।

Tika.—जात: वत्स: [तत्सम्बोधने]। अर्धमात्रम् उच्चार्य विषाद-सहकारेण आह—'स्वरसादृश्यम्' दशरथस्य कण्ठरवेण सह अस्य कण्ठरवस्य तुल्यता। 'व्याहरति' कथयति। 'निरुद्यताम्' दूरीक्रियताम्। 'सर्वसमुदाचार-सन्निकर्षः' सर्वे ये समुदाचाराः यथोचितव्यवहाराः तस्य सन्निकर्षः तद्विषये भवतः अभिज्ञता इति यावत्। 'सूचयति' मां ज्ञापयति। परिचयं तव निश्चेतुं सुमन्त्रं आह—तात सुमन्त्रोभवान् ननु' निश्चितं सुमन्त्रोऽसि। कच्चित् [कामप्रवेदने अव्ययम्]। त्वमेव सुमन्त्र इति मन्ये।

Notes

1. जात—Vocative of जात which means वत्सः।

2. आर्य —Bharata was still thinking that देवकुलिक was there and ssed आर्य to him. But our poet introduces Sumantra and others to increase pathos here.

3. स्वरसादृश्यम्—स्वरस्य सादृश्यमिति इतत्। अर्थगौरवादिवत् गुणवचन—समासः।

4. प्रतिमास्थः—प्रतिमायां तिष्ठति इति प्रतिमा + स्था + क कर्त्तरि। Qual. महाराजः।

5. व्याहरति—वि + आ + हृ + लट् तिप्।

6. निगृह्यताम—नि ग्रह् + लोट ताम कर्मणि।

7. सर्वसमुदाचारसन्निकर्षः—subj. to सूचयति। सर्वे समुदाचाराः (शिष्टाचाराः) इति कर्मधा। तस्य वा तत्र सन्निकर्षः (सन्निधिः i. e. उपस्थितिः) इति इतत् सह्सुपा वा॥ सम् + नि + कृष् + घञ्॥ Bharata knew that none but सुमन्त्र can have knowledge of so much decorum, so from all these समुदाचार Bharata knew him to be सुमन्त्र surely; so सर्वसमुदाचार indicated to Bharata that he was सुमन्त्र।

8. सूचयति—सूचि + लट् तिप्। Bespeaks. ज्ञापयति।

सुमन्त्रः—कुमार! अथ किम्। सुमन्त्रोऽस्मि।

> **अन्वास्यमानश्चिरजीवदोषैः**
> **कृतघ्नभावेन विडम्ब्यमानः।**
> **अहं हि तस्मिन् नृपतौ विपन्ने**
> **जीवामि शून्यस्य रथस्य सूतः॥ १६॥**

Prose.—चिरजीवदोषैः अन्वास्यमानः, कृतघ्नभावेन विडम्ब्यमानः, तस्मिन् नृपतौ विपन्ने शून्यस्य रथस्य सूतोऽहम् हि जीवामि।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all demerits common to long life and a victim to ingratitude, I live till now,—I the charioteer of the car left vacant by that king's death.

Beng. সুমন্ত্র—হ্যাঁ আমিই সুমন্ত্র। দীর্ঘজীবনসুলভ দোষ সংস্পৃষ্ট

এবং কৃতঘ্নতা দোষে বিড়ম্বিত আমি সেই স্বর্গগত নৃপতির শূন্য রথের সারথি এখনও বেঁচে আছি।

Tika.—"अथ किम्"—अहं सुमन्त्र एवास्मि [अव्ययद्वयं स्वीकारेऽववर्त्तते]। 'चिरजीवद्दोषैः' चिरजीवस्य दीर्घजीवनस्य ये खलु दोषाः शोकदुःखभोगादयः—तैः 'अन्वास्यमानः' अनुगम्यमानः परियुक्तः इत्यर्थः, (तथा) 'कृतघ्नभावेन' कृतघ्नस्य अकृतज्ञस्य यो भावः तथा अकृतज्ञतया इत्यर्थः, 'विडम्ब्यमानः' लज्जमानः खिद्यमानः इति यावत्; प्रियतमस्यापि दशरथस्य मरणे सति अहं न मृतः अपि तु जीवितः इतीव अकृतज्ञता इति बोध्यम्। तादृशः अहम् 'तस्मिन् नृपतौ दशरथे विपन्ने' मृते सति 'शून्यस्य दशरथहीनस्य रथस्य सूतः' सारथिरहं जीवामि अद्यापि इति॥ उपजातिश्छन्दः॥

Notes

1. चिरजीवद्दोषैः—अनुक्ते कर्त्तरि ३या। जीवनम् इति जीव+घञ् भावे =जीवः life. चिरं (अत्यन्तसंयोगे २या) जीवः इति २यातत्। तस्य दोषः, तैरिति ६तत्।

2. अन्वास्यमानः—अनु+आस+शानच् कर्मणि। संयुज्यमानः।

3. कृतघ्नभावेन—अनुक्ते कर्मणि ३या। कृतं हन्ति इति कृत+हन्+क (मूलविभुजादित्वात्)। We do not get टक here though some wish it irregularly, for the rule "अमनुष्यकर्त्तृके च" requires the कर्त्ता to be other than मनुष्य। Whereas मनुष्य is the कर्त्ता of कृतघ्न here. Thus Bhattoji says "कथं कृतघ्न इत्यादि? मूलविभुजादित्वात् सिद्धम्"। As a faithful servant सुमन्त्र ought to have died with दशरथ। He is कृतघ्नः for he lives even now. तस्य भावः इति ६तत्।

4. विडम्ब्यमानः—वि+डम्ब+शानच कर्मणि।

5. नृपतौ—भावे ७मी।

6. विपन्ने—adj. to नृपतौ। वि+पद्+क्त कर्त्तरि।

भरतः—हा तात ! (उत्थाय) तात ! अभिवादनक्रममुपदेष्टुम् (? उपदिष्टम्) इच्छामि मातॄणाम् ।

सुमन्त्रः—बाढम् ! इयं तत्रभवतो रामस्य जननी देवी कौशल्या ।

भरतः—अम्ब ! अनपराद्धोऽहमभिवादये ।

कौशल्या—जाद ! णिस्सन्दावो होहि । [जात ! निःसन्तापो भव] ।

भरतः—(आत्मगतम्) आकृष्ट इवास्म्यनेन । (प्रकाशम्) अनुगृहीतोऽस्मि । ततस्ततः ।

Eng.—Bh.—Alas father ! (risingup) Sir ! I want to be directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kausalya the mother of venerable Ramchandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kausalya.—Away with your (or be freed from) repentence (or grief), my son !

Bh.—(within himself) I seem to have been charged (accused) by this. (Aloud) I deem it a favour (I have been favoured). Then, what then.

Beng. ভরত—হা তাত ! (উঠিয়া) তাত ! আমি মাতৃগণের অভিবাদনক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি। সু—ভাল! ইনি মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা। ভ—মাতঃ! আমি দোষী নহি আপনাকে প্রণাম। কৌশল্যা—বৎস ! নিঃসন্তাপ হও। ভরত—(স্বগত) এ কথার দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল বলিয়া বোধ হয়। (প্রকাশ্যে) অনুগৃহীত হইলাম। তারপর ?

Tika.—'अभिवादनक्रमम्'—अभिवादनं प्रणामः तस्य क्रमः, तम्। बहुदिनं यावत् भरतः मातुलालये उषितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अक्षमो भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्त्रम् पृच्छति। 'उपदेष्टुम्' [अत्र उपदिष्टम् इत्येव पाठः साधीयान्]। अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि। उपदिष्टम्, कथितम् = विज्ञापितमिति यावत्। अनपराद्धः निर्दोषः रामवनवासविषये इत्यर्थः। निःसन्तापः—अनुतापहीनः। रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तक्लेशम् नाशय इत्यर्थः। आक्रुष्टः अभियुक्तः इव इति अहम् उत्प्रेक्षे।

Notes

1. अभिवादनक्रमम्—Objective case; अभि + वद् + णिच् + ल्युट्। तस्य क्रमः, तम्—६तत्।

2. उपदिष्टम्—उप + दिश् + क्त कर्मणि। Adj. to अभिवादनक्रमम्। उपदेष्टुम् is grammatically wrong here for then the rule "समानकर्तृकेषु तुमुन्" is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचार from सुमन्त्र who was like his father and his well-wisher. So he addresses him as तात।

3. बाढम्, अथ किम् = Yes.

4. अनपराद्धः—न अपराद्धः इति नञ्तत्। अप + राध् + क्त कर्त्तरि। Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वद् + णिच् + लट् ए।

6. निःसन्तापः—निरस्तः सन्तापः यस्य सः बहु। adj to त्वम्। सम् + तप + घञ्।

7. आक्रुष्टः—आ + क्रुश + क्त कर्मणि। Blamed.

8. इव—उत्प्रेक्षायाम्।

N. B.—The simple meaning of निःसन्तापः is "freed from repentence or grief'. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being "free from anxiety". (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

सुमन्त्रः—इयं तत्रभवती लक्ष्मणस्य जननी देवी सुमित्रा ।

भरतः—अम्ब ! लक्ष्मणेनातिसन्धितोऽहमभिवादये ।

सुमित्रा—जाद ! जसोभाई होहि । [जात ! यशोभागी भव] ।

भरतः—अम्ब ! इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ।

सुमन्त्रः—इयं ते जननी ।

Eng. Sumantra.—This is the mother of venerable Laksman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Sumitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী। ভরত—মা! লক্ষ্মণ আমায় ফাঁকি দিয়া গিয়াছে। আপনাকে প্রণাম। সুমিত্রা—বৎস! যশোভাগী হও। ভরত—মা! এইরূপই চেষ্টা করিব। অনুগৃহীত হইলাম। তারপর। সুমন্ত্র—ইনি তোমার জননী।

Tika.—'अतिसन्धितः' प्रतारितः रामसेवाविषये प्रतारितः अहम् इत्यर्थः ।

अतिसन्धा प्रतारणम्, सा अस्य जातः इति इतच् । माम् अयशोभागिनं कृत्वा लक्ष्मणः रामम् अरण्येऽनुगतः इतिभावः । 'यशोभागीभव' राज्यशासनेन त्वम् यशोभाजनं भव । 'इदं' वस्तु, यशसः कृते इत्यर्थः । 'प्रयतिष्ये' चेष्टिष्ये ।

Notes

1. अतिसन्धितः—See Tika. अतिसंहितः would have been more usual. Lak. accompanied Rama and had the advantage of serving him. Thus in this he deceived Bharata.

2. यशोभागी—यशोभागिन्—शब्दः । यशः भजते इति यशस् + भज् + घिणुन् । सुमित्रा also wishes him a prosperous kingdom and reign.

3. अम्ब—Vocative case ; "ह्रस्वार्थानां ह्रस्वः" or "अम्बार्थनद्योर्ह्रस्वः" इति सूत्रेण सम्बोधने अम्ब इति रूपम्, नतु अम्बे ॥ इदम् means the matter of acquring यशस् by proper राज्यपालन and ज्येष्ठभ्रातासेवा ॥

4. Remark—सुमन्त्र uses देवी before कौशल्या and सुमित्रा but not before कैकेयी the जननी of भरत । She was Bharata's जननी only by giving birth to him but not his guide as well like a good mother. This reflects general apathy of almost all the subjects on कैकेयी ।

भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥ १७ ॥

Prose.—मम मातुश्च मातुश्च मध्यस्था त्वम् न शोभसे । (यतः) त्वम् गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता । Or मम मातुश्च मातुश्च मध्यस्था त्वं गङ्गायमुनयोर्मध्ये प्रवेशिता कुनदीव न शोभसे ।

Eng.—Your position between these two mothers of mine does not appear well, just like a polluted river, thrust between the Ganges and the Jamuna.

Beng. গঙ্গা ও যমুনার মধ্যে প্রবেশিতা কুনদীর ন্যায় আমার মাতৃদ্বয়ের মধ্যভাগে তোমার (আপনার?) অবস্থিতি শোভা পায় না।

Tika.—मम मातुश्च कौशल्यायाः (तथा) मातुश्च सुमित्रायाः मध्यस्था मध्यवर्तिनी त्वं गङ्गायमुनयोर्मध्ये गङ्गायास्तथा यमुनायाः अन्तराले प्रवेशिता सन्निवेशिता कुनदी कुत्सिता अपवित्रजला नदी, सा इव न शोभसे न राजसे सुचरितयोरेतयोर्मध्ये खलस्वभावायास्तव अवस्थानम् अयुक्तम् इतिभावः।

Notes

1. मध्यस्था—मध्ये तिष्ठति इति मध्य+स्था+क; स्त्रियामाप्। Qual. त्वम्।

2. गङ्गायमुनयोः—गङ्गा च यमुना च तयोरिति इतरेतरद्वन्द्वः। Here is no समाहार as the gender of the two words is the same and the rule "विशिष्टलिङ्गो नदीदेशोऽग्रामाः" does not apply here.

3. प्रवेशिता—प्र+विश्+णिच्+कर्मणि क्त; fem.

4. कुनदी—कुत्सिता नदी इति नित्यसमासः as in कुपुरुष P. 414. sl. 18.। अपवित्रतोया नदी। This reflects how lowly Kaikeyi was being villified by all and even by her son. See sl. 19.

5. Remark—We have उत्थाय before, and here सरोषमुत्थाय again shows that Bharata did not as yet fully rose up from प्रणाम when सुमन्त्र said "इयं ते जननी"।

कैकेयी—जाद किं मए किदं [जात किं मया कृतम् ?]

भरतः—किं कृतमिति वदसि।

> अयमयशसा चौरैरार्यो नृपो गृहमृत्युना
> प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः।
> दयिततनयाः शोकेनाम्बाः स्नुषाध्वपरिश्रमै-
> र्धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥१८॥

Prose.—ननु त्वया वयमयशसा, आर्य्यश्चीरेण, नृपोगृहमृत्युना, कृत्स्ना अयोध्या प्रततरुदितैः, लक्ष्मणः मृगैः सह, दयिततनयाः अम्बाः शोकेन, स्नुषा अध्वपरिश्रमैः, आत्मा धिगिति उग्रेण वचसा च योजिताः।

Eng. Kai.—My boy ! What have I done ?

Bh.—You ask what you have done. You have cast inglory on me ; put bark-clothing on (the person of) of my venerable brother ; caused His Majesty's death at home ; set the whole city of Ayodhya on incessant wailing ; united Lakshman with the wild beasts ; united the son-loving mothers with grief ; threw the the daughter-in-law in way-weariness, and made your own self the target of the inglorious (heart-rending) word "Shame".

Beng. কৈকেয়ী—বৎস ! আমি কি করেছি। ভ—কি করেছ তাই বল্‌ছ ! (তবে শোন) তুমি আমাকে অযশোভাজন করেছ ; আর্য্য রামচন্দ্রকে বল্কলধারী করেছ ; রাজার গৃহমৃত্যু ঘটাইয়াছ ; সমগ্রা অযোধ্যা নগরীকে অবিরতক্রন্দনধ্বনির দ্বারা পরিপূর্ণ করিয়াছ। লক্ষ্মণকে বন্য পশু সমীপে পাঠাইয়াছ। পুত্রপ্রিয় মাতৃগণের শোক উৎপাদন করিয়াছ ; পুত্রবধূ সীতাকে পথক্লেশে সংযুক্ত করিয়াছ আর নিজেকে "ধিক্" এই উগ্রবাক্যের দ্বারা যুক্ত করিয়াছ।

Tika.—ननु भोः मातः, 'त्वया वयम्' अहम् इत्यर्थः 'अयशसा' कलङ्केन, राज्यलुब्धाभरतमातैवं रूपेण, योजितः। यत् ममोपरि सर्वे कलङ्कं निक्षिपन्ति तत्त्वमेव हेतुरित्यर्थः। 'आर्य्यः' पूजनीयः रामः 'चीरेण' वल्कलेन योजितः। तवैव हेतोः रामः वल्कवासः परिहितवान्। इक्ष्वाकवः वृद्धे वयसि वनं गत्वा मृताभवन्ति किन्तु दशरथो गृहे एवमृतः इति'। रामे राज्यभारम् न्यस्य राजा वानप्रस्थम् आश्रयितुम् ऐच्छत् तत्र विघ्नमुत्पाद्य त्वं गृहे एव तस्य, वने मरणार्हस्य नृपस्य मृत्युम् विहितवती।

'कृत्स्ना निखिला अयोध्या प्रततरुदितैः' सर्वेषाम् एव अविश्रान्तक्रन्दनैः त्वया योजिता। तव कुकर्मणः हेतोः समग्रा नगरी अविरलं रोदिति। लक्ष्मणः मृगैः वन्यपशुभिः सहयोजितः तवैव हेतोः लक्ष्मणोऽधुना वनपशुसहचरः सन् विचरति। 'दयिततनयाः प्रियपुत्राः अम्बा मातरः' कौशल्यासुमित्रे, शोकेन योजिताः शोकसमन्विता भवन्ति 'तव त्वमेव कारणम्। स्नुषा पुत्रवधूः सीता अध्वपरिश्रमैः, मार्गभ्रमणक्लेशैः त्वयायोजिता। सा मार्गभ्रमणक्लेशमनुभवति। 'आत्मा' तव आत्मा च "धिक्" इति उग्रेण घोरेण वचसा योजितः, आत्मानमपि त्वम् धिक्कारभाजनं कृतवती॥ हरिणीवृत्तम्।

Notes

1. त्वया—प्रयोजककर्त्ता ; originally अयशः आत्मानं युनक्ति becomes in णिच्—त्वम् अयशसा आत्मानं योजयसि। In Voice Ch. it becomes त्वया अयशसा आत्मा योजितः &c.

2. अयशसा—प्रयोज्य कर्त्तरि तृतीया। एवं सर्वत्र बोध्यम्।

3. चीरेण—वल्कलेन। (Bark-clothing).

4. गृहमृत्यना—गृहेमृत्युस्तेन इति सहसुपा।

5. प्रतत-रुदितैः—प्रततम् रुदितम् तैरिति कर्मधा। प्र + तन् + क्त कर्त्तरि ; रुद + क्त भावे।

6. दयिततनयाः—adj. to अम्बाः। दयिताः प्रियाः तनयाः यासां ताः, बहु।

7. स्नुषा—पुत्रवधूः। Refers to Sita.

8. अध्व-परिश्रमैः—अध्वजः (लक्षणया अध्वगमनजः) परिश्रमः इति शाकपार्थिवादि। Or अध्वनः परिश्रमः, इतत्। तैः।

9. धिगिति—धिक् + इति। A सुप्सुपा compound.

10. उग्रेण—adj. to वचसा।

11. योजिताः—युज् + णिच् + क्त कर्मणि। It qualifies वयम्, आर्यः, नृपः, अयोध्या, लक्ष्मणः, अम्बाः, स्नुषा and आत्मा। And hence it is used in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिता: has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffer, even I. You are पापा (पाप+अच् मत्वर्थीय अर्श आदि) and like a कुनदी not fit to stand on equal status with कौशल्या or सुमित्रा। Yet you ask "मया किं कृतम्"। Your heinous work has brought infamy on me as well. Comp. "पात्यन्ते धिक्प्रलापा:"—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशल्या—जाद ! सव्वसमुदाआरमज्झत्थो किं ण वन्दसि मादरम् । [जात ! सर्वसमुदाचारमध्यस्थ:किं न वन्दसे मातरम्]।

भरत:—मातरमिति ! अम्ब ! त्वमेव मे माता । अम्ब ! त्वाम् अभिवादये ।

कौशल्या—णहि णहि । इअं दे जणणी । [नहि नहि । इयं ते जननी]।

भरत:—आसीत् पुरा, नतु इदानीम् । पश्यतु भवती !

Eng. Kausalya.—My boy ! You obey the rules of courtesy (decorum); then why don't you pay respect to your mother.

Bh.—To my mother ? Mother ! Thou art my mother ; I salute thee.

Kau.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; behold mother—

Beng. কৌ—বৎস! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন? ভরত—মাতৃদেবী কে? মা তুমিই ত আমার মা। তোমাকে প্রণাম, মা। কৌ—না না, ইনিই তোমার জননী। ভরত—পূর্ব্বে ছিলেন বটে কিন্তু এখন নহেন। আপনি দেখুন—

Tika.—'सर्वसमुदाचारमध्यस्थः'—सर्वेषाम् समुदाचाराणाम् शिष्टाचाराणाम् मध्यस्थः मध्येऽवस्थायी, तेषां परिपालने रतः त्वम् इत्यर्थः। स्वयम् आचारपालनकारी कथं मातरं न वन्दसे। अन्यत् सुगमम्॥

Notes

1. सर्वसमुदाचारमध्यस्थः—adj. to त्वम्। सम्+उद्+आ+चर्+घञ्; सर्वे समुदाचाराः इति कर्मधा। तेषां मध्यस्थ इति ६तत्। मध्ये तिष्ठति इति मध्य+स्था+क कर्त्तरि; उपपदतत्।

2. अम्ब—Vocative of अम्बा। You are my real mother, but Kaikeyi was my जननी and that is a past action now. So she is to me an अमाता now.

त्यक्त्वा स्नेहं शीलसंक्रान्तदोषैः
पुत्रास्तावन्नन्वपुत्राः क्रियन्ते।
लोकेऽपूर्व्वं स्थापयाम्येष धर्मं
भर्त्तृद्रोहादस्तु माताप्यमाता॥ १८॥

Prose.—ननु शीलसंक्रान्तदोषैः स्नेहं त्यक्त्वा पुत्राः तावत् अपुत्राः क्रियन्ते। एषोऽहं लोके अपूर्व्वं धर्मं स्थापयामि—मातापि भर्त्तृद्रोहात् अमाताऽस्तु।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—স্বভাবে দোষ সংক্রমিত হওয়ায়, (মাতৃগণ), স্নেহ ত্যাগ করিয়া পুত্রকেও অপুত্র করিয়া তোলেন। আমি সংসারে এক অপূর্ব্ব (অভূতপূর্ব্ব, নূতন) ধর্ম্ম স্থাপন করিব—যে, মাতা স্বামিদ্রোহ করিলে অমাতা হইবেন—(অর্থাৎ যথার্থ মাতা বলিয়া গণ্য হইবেন না)।

Tika.—ननु किं च 'शीलसंक्रान्तदोषैः' शीले स्वभावे संक्रान्ता असतसङ्गात् असन्मन्त्रणाश्रवणाद्वा उपागताः ये दोषाः नीचतादयः तैरेव कारणैः 'स्नेहम् पुत्रप्रीतिं त्यक्त्वा' विहाय (मातृभिः) पुत्राः तनयाः तावत् अपुत्राः क्रियन्ते ; आत्मदोषान् पुत्रेषु संक्रमय्य ते हेया अतएव पुत्रसञ्ज्ञायाः अयोग्या एव क्रियन्ते। यद्वामातरः स्वभावसंक्रमितदोषत्वात् पुत्रेषु स्नेहहीनाः सत्यः तान् पुत्रान् अपुत्रान् कुर्वन्ति, एते मे पुत्रा एतेषां गौरवं मया रक्षणीयम् इत्यपि विवेचनाम् न कुर्वन्ति तान् च उपेक्षन्ते। पुत्रे स्नेहहीनाः सत्यः ताः पुत्रैः सह सम्पर्कं परित्यज्य असत्-पथचारिण्यः भवन्ति। कथम्? तासाम् स्वभावे दोषसंक्रमणात् इति भावः। एषः अधुना 'अहं लोके संसारे अपूर्वम् अभूतपूर्वम्' अतएव नूतनम् धर्मं' स्थापयामि स्थापयिष्यामि ; नवविधानस्य प्रतिष्ठा करिष्यामि। ननु कः स नूतनधर्मः? (एषः सः—यत) 'मातापि' स्वर्गादपि गरीयसी जननी अपि का कथा अन्यासाम् नारीणाम् 'भर्तृद्रोहात्' स्वामिविरोधात् माता चेत स्वपतेर्विरुद्धाचारिणी तर्हि इत्यर्थः अमाता अप्रशस्ता जननी अतएव पूजायाः अनर्हा इति अस्तु भवतु। सर्वथा पूजाभाजनमपि जननी यदि स्वामिद्रोहिणी स्यात् तर्हि सा कदापि पूजाभागिनी न भविष्यति इत्यर्थः।

Notes.

1. शीलसंक्रान्तदोषैः—शीले स्वभावे संक्रान्ता इति शीलसंक्रान्ताः सहसुपा। सम्+क्रम्+क्त। तादृशाः दोषाः तैरिति कर्मधा। हेतौ ३या। That is, the flaw which is acquired by mothers through contact with others &c. The exp. here as "sons are disowned for faults which they catch from bad company" of Mr. Shastri and Prof. Devadhar is not sound. Or—उपलक्षणे ३या। दोषैः उपलक्षिताभिः मातृभिः।

2. अपुत्राः—अप्रशस्ताः पुत्राः इति नञ्‌तत। यद्वा पुत्रेभ्यः अन्ये इति नञ्‌तत्। मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्येषाम्। परम् एते पुत्राः मातृदोषात् मात्रा सह पुत्रोचितस्नेहसम्पर्करहिताः क्रियन्ते, अतएव ते अपुत्राः पुत्रेभ्यः अन्ये इव कृताः।

3. अपूर्वम्—न पूर्वम् इति नञ्‌तत ; यद्वा अविद्यमानं पूर्वम् यस्य तमिति बहु। Adj. to धर्मम्।

4. स्थापयामि—स्था + णिच् + लट मि। भविष्यत्सामीप्ये लट्।

5. भर्तृद्रोहात्—भर्तुः द्रोहः इति ६तत , यद्वा भर्त्तरि द्रोहः इति सुप्‌सुपा। इत्येव पक्षः साधीयान्। तस्मात्—हेतौ ५मी।

6. अमाता—अप्रशस्ता माता—यद्वा मातुरन्या। भर्तृद्रोहवशात् मातुरन्या इव इत्यर्थः। नञ् तत्। Thus she being my अमाता, I have not bowed her down.

कैकेयी—जाद! महाराअस्स सच्चवअणं रक्खन्तीए मए तह उत्तं।

[जात! महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम्]।

भरतः—किमिति किमिति।

कैकेयी—पुत्तओ मे राआ होदु त्ति। [पुत्रको मे राजा भवतु इति]।

भरतः—अथ स इदानीमार्योऽपि भवत्याः कः।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What! What!

K.—See "Let my son be king"—this I said.

Bh.—Well, who is our venerable brother to you! (or What is the relation of yours with that venerable brother of ours).

Beng.—কৈকেয়ী। বৎস! মহারাজের সত্যরক্ষায় উদ্যত হইয়াই আমি ঐরূপ বলিয়াছিলাম। ভরত—কি? কি? কৈকেয়ী—আমার পুত্র রাজা হউক—এইরূপ। ভরত—আচ্ছা সেই পূজনীয় (রাম) আপনার কে হন?

Tika.—सत्यवचनम् सत्यप्रतिज्ञाम् सत्याङ्गीकारम् रक्षन्त्या पालयन्त्या—महाराजेन यत् मह्यं प्रतिश्रुतं तत् यथा सत्यं स्यात् तथैव कुर्वन्त्या मया। अथ इदानीम् इत्यादि—'ननु यो मे आर्य्यः ज्येष्ठभ्राता रामः किं सः तव पुत्रो न' भवति इति कथय मे।

Notes

1. सत्यवचनम्—obj. to रक्षन्त्या। सत्यं वचनमिति कर्मधा।

2. रक्षन्त्या—रक्ष् + शतृ fem. तृतीया। "लक्षणहेत्वोः क्रियायाः" इति हेतौ शतृ। In order to preserve—to keep in tact. Qual. मया। Kaikeyi tries to support her position in vain before Bharata.

पितुर्मनौरसः पुत्रो न क्रमेणाभिषिच्यते।
दयिता भ्रातरो न स्युः प्रकृतीनां न रोचते॥ २०॥

Prose.—(स किं) पितुर्मे औरसः पुत्रो न? (किम्) क्रमेण, न अभिषिच्यते? (किं तस्य) भ्रातरो दयिताः न स्युः? (किं स) प्रकृतीनां न रोचते।

Eng.—Is he not the legitimate son of our father? Does not coronation concern (him) the senior only? (Does not coronation take place in order of seniority?). Are not the brothers dear to him? Is he not popular with the subjects?

Beng.—তিনি পিতার ঔরসপুত্র নন কি? অভিষেক কি জ্যেষ্ঠক্রমে হয় না? ভ্রাতৃগণকে তিনি ভালবাসেন না? প্রজাগণের কি তিনি মনোমত নহেন?

Tika.—किं स रामः मे मम पितुर्दशरथस्य औरसः पुत्रः न ? सर्वथैव रामः दशरथस्य औरसः पुत्रः, नतु जारजः, नवा चैत्रजो। अतः तस्य अभिषेकः युक्तः आसीत्। (ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राज्यभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण ज्येष्ठक्रमेण न अभिषिच्यते' पुत्रः रामः, इति उक्तकर्म। ननु स एव अस्माकं ज्येष्ठः। अभिषेकविषये आदौ ज्येष्ठस्य अधिकारः—तस्य तत्र अयोग्यत्वम् स्यात् तदैव अन्यस्य अधिकारो जायते यतः ज्येष्ठक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत्। (ननु तस्य भ्रातृद्वेषित्वात् अनधिकार इति चेत् उच्यते)—किं स भ्रातॄणाम् अस्माकं दयितः प्रियः न भवति ? अपितु 'भ्रातरः दयिताः' प्रियाः एव स्युः। अतः भ्रातृप्रियस्य तस्यैव अभिषेकः युक्तः आसीत्। (ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत्)—किं स प्रकृतीनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव। अतः सर्वथैव तस्य अभिषेको युक्तः आसीत्। अपितु स तव पुत्रस्यानाधिकारी, तेन तस्य अभिषेके कुतः सत्यभ्रंशः ?

Notes

N. B.—Here Bharata states the potent reasons for his i. e., राम's राज्याभिषेक।

1. औरसः—उरस् + अण्। वीर्यजातः। Qual. पुत्रः।

2. अभिषिच्यते—अभि + सिच + कर्मणि लटते।

3. क्रमेण—प्रकृत्यादित्वात् तृतीया। Or हेतौ ३या। करणे ३या also suits us here.

4. दयिताः—दय + कर्मणि क्त। Plural. Pred to भ्रातरः।

5. प्रकृतीनां—सम्बन्धसामान्ये ६ष्ठी। प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, "रुच्यर्थानां प्रीयमाणः" इति सूत्रेण।

कैकेयी—जाद ! सुक्कलुद्धा णाणु पुच्छिदव्वा। [जात ! शुल्कलुब्धा ननु प्रष्टव्या] ?

Eng.—Kai.—My boy! She is not to be taken to task who has coveted her dues.

Beng.—বৎস! শুল্কলুব্ধাকে জিজ্ঞাসা করা বা অনুযোগ দেওয়া কি উচিৎ? অর্থাৎ উচিত নয়।

Tika.—'शुल्कलुब्धा'—शुल्के लुब्धा इति सुप्सुपा। मह्यं देयं शुल्कम् लब्धुम् एव अहं खलु ईदृशम् कृतवती। शुल्के अदेयेस्थिते राज्ञः दोषः प्रसज्जेत इति शुल्कभङ्गदोषं मत्वा अहं शुल्कम् कामयमाना एवमाचरितवती। अतो न मे कश्चिद्दोषः ['सम्भावितस्यचाकीर्त्तिर्मरणादतिरिच्यते" इति] अतः एवंविधा अहम् "प्रष्टव्या ननु" नैव प्रष्टव्या इत्यर्थः।

Remark—Kaikeyi admits शुल्कलुब्धता on her part; and further she says that such शुल्कलुब्धता on a woman's part is not to be questioned; moreover she stuck to this शुल्कलुब्धता to save दशरथ from सत्यापलाप and not out of राज्यलोभ proper। So she says—she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दोषशून्यता is in keeping with her saying in Act VI. Comp. "कैकेयी—जात एतन्निमित्तमपराधे मा निक्षिप्य पुत्रको रामो वनं प्रेषितः। न खलु राज्यलोभेन"।

भरतः—

> वल्कलैर्हृतराजश्रीः पदातिः सह भार्य्यया।
> वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम्॥ २१॥

Prose.—त्वया वल्कलैः हृतराजश्रीः पदातिः भार्य्यया सह वनवासम् आज्ञप्तः। एतदपि शुल्के उदाहृतम्?

Eng —You ordered him to go on exile with his wife on bare foot—being deprived of his royal fortune and putting on bark-clothing; was it a condition of the agreement?

Beng.—রাজলক্ষ্মী হইতে বিচ্যুত এবং বল্কলযুক্ত হইয়া পদব্রজে ভার্য্যাসহ বনবাস গমন তুমি আজ্ঞা করিয়াছিলে, এও কি শুল্কে নির্দ্দিষ্ট ছিল ?

Tika.—'त्वया' 'वल्कलै:' वल्कवाससा उपलक्षित: 'हृतराजश्री:' हृता शुल्कग्रहणव्यपदेशेन आत्मसात्कृता राजश्री राज्यलक्ष्मी: यस्य स रामचन्द्र पदाति: पादचारी सन् भार्य्यया सीतयासह वनवासं वनगमन आज्ञप्त: आदिष्ट:। हे मातस्त्वं वल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रम्सीतया सार्धम् वनवासम् आज्ञप्तवती। किम् एतदपि ईदृशी अपि शुल्के पणे उदाहृतम् निर्दिष्टम् आसीत ? किं पणे एतदपि स्वीकृतम् आसीत यत अपहृतराजैश्वर्य्येण परिहित-वल्कलेन रामचन्द्रेण सीतया सह पद्भ्याम् एव वनं गन्तव्यम् ?

Notes

1. त्वया—अनक्ते कर्त्तरि तृतीया।

2. वल्कलै:—करणे तृतीया। करण of हृत। Or उपलक्षणे तृतीया।

3 हृतराजश्री:—राज्ञ: श्रीरिति तत्पु। हृता राजश्रीर्यस्य स इति बहु। कप् after श्री (wh. is not नदीसंज्ञक) final in a बहु, may or may not come. Comp. 'सुन्दरश्री and पुण्यश्रीक" in Uttara &c.

4. पदाति:—adj to रामचन्द्र: understood. पादेन अतति गच्छति इति पाद + अत + इण् or इञ् (acc. to some) = पद + अत + इ = पदाति। See the rule "पादस्य पदाज्यातिगोपहतेषु"।

5. वनवासम्—retained object to आज्ञप्त:। प्रयोज्य कर्म। त्वं रामं वनवासम् आज्ञपयसि इति कर्त्तृवाच्य वाक्यम् = त्वया राम: वनवासमाज्ञप्त:।

6. आज्ञप्त:—आ + ज्ञप + णिच् + क्त। आज्ञपित also.

7 उदाहृतम् – उद् + आ + हृ + कर्मणि क्त। Thus Bharata imputes blame on कैकेयी inspite of her trying to get rid of it.

कैकेयी—जाद! देशकाले णिवेदेमि। [जात! देशकाले निवेदयामि]।

Eng.—Kai.—My boy ! You will know (or be informed of) everything in proper place and time.

Beng.—কৈকেয়ী—বৎস ! যথাস্থানে ও যথাসময়ে তোমায় সব জানাইব ।

Tika.—जात ! वत्स ! देशकाले उपयुक्ते देशे यथोचिते च काले निवेदयामि तुभ्यं सर्वमेव कथयिष्यामि ।

NOTES

1. देशकाले—Locative ; देशसहित: काल इति शाकपार्थिवादित्वात् तस्मिन् । देशे—यथोचितस्थाने । काले—उपयुक्ते समये । Comp.—"अदेश-काल: प्रतीहारस्य"—Swapna VI.

2. निवेदयामि—नि + विद् + णिच् + लट् तिप् । भविष्यत्सामीप्ये लट् । i. e. वर्त्तमानसामीप्ये भविष्यदर्थे लट् ।

Remark—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI., referred to above. She knows that demonstration at this hot moment will be of no avail.

भरत:—

अयशसि यदि लोभ: कीर्त्तयित्वा किमस्मान्
किमु नृपफलतर्ष: किं नरेन्द्रो न दद्यात् ।
अथ तु नृपतिमातेत्यपदस्त्वेष्टो
वदतु भवति ! सत्यं किं तवार्य्यो न पुत्र: ॥ २२ ॥

Prose.—यदि अयशसि (तव) लोभ:, (तर्हि) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्ष: किमु ? नरेन्द्र: किं (तत्) न दद्यात् । अथ तु नृपतिमाता इत्यप: शब्दस्तव इष्ट:, (तर्हि) सत्यं (भवती) वदतु, हे भवति, किम् आर्य्यस्तव पुत्र: न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it ? Had you coveted the kingship ; would not the king have given it to you ? Or were the appellation Queen-mother desired by you, then please tell Ho mother ! Is not he, our venerable brother your son ?

Beng.—যদি অযশেই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল ? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না ? আর "রাজমাতা" এই শব্দটীই যদি তোমার কাম্য ছিল —তবে হে মাননীয়ে, সত্য করিয়া বলুন ত সেই আর্য্য (রাম) কি আপনার পুত্র নন্ ।

Tika.—यदि 'अयशसि' कलङ्के (तव) लोभः (तर्हि) अस्मान् माम् मम नाम इत्यर्थः 'कीर्त्तयित्वा उच्चार्य्य किम्' अलम् ? ननु यदि कलङ्कम् अर्ज्जयितुम् तव इच्छा आसीत् तर्हि "मम पुत्रो भरतः राजा भवतु" इति मम नाम त्वं कथं गृहीतवती ? 'नृपफलतर्षः' नृपस्य राज्ञः राजा इति संज्ञायाः इत्यर्थः यत् फलं राज्य-लाभरूपम् तत्र तर्षः तृष्णा किन्तु किं तव आसीत् ? (तर्हि तदेव त्वया सुस्पष्टं कथनीयम् आसीत् ; तथा सति—) नरेन्द्रः नरपतिर्दशरथः किं (तत् राज्यफलम्) न दद्यात् तुभ्यमिति शेषः। अपि तु तव राज्यलाभतृष्णां विदित्वा अवश्यमेव तुभ्यम् राज्यं दद्यात्। अथ तु अथवा "नृपतिमाता" राजमाता इति एषः शब्दः एवम्प्रकारम् अभिधानम् तव इष्टः सञ्चितः (आसीत्), ननु भरतस्य अभिषेके सति अहं राजमाता भविष्यामीति राजमाता-संज्ञालाभस्तवकाङ्क्षित आसीत् चेत्, तर्हि सत्यं यथार्थं वदतु कथयतु हे भवति माननीये, किम् आर्य्यः रामचन्द्रः तव पुत्रः न ? ननु रामस्य राज्याभिषेके किं तव राजमातासंज्ञाभिलाषः चरितार्थः नाभविष्यत् ? अपितु अवश्यमेव अभविष्यत्, यत स ते पुत्रस्थानीय एव। मालिनीवृत्तम्।

Notes

1. अयशसि – यशसः अन्यदिति नञ्तत् । यद्वा यशोविरोधि इति अयशः—कलङ्कः । नञ्तत । तत्र । अधिकरणे ७मी ।

2. कीर्त्तयित्वा—कृत + क्त्वा । कृत म शब्दने इति धातो लटि कीर्त्तयति । "अलं खल्वोः···प्राचाम् क्त्वा" इति अलमर्थे प्रयुक्तस्य किम् इत्यस्ययोगे क्त्वा । This is a peculiar use in Bhasa's writings. See ante.

3. नृपफलतर्षः—subj. to आसीत् understood नृपस्यफलम् ६तत् । तत्र तर्षः सुप्‌सुपा । तृष् + घञ = तर्षः ।

4. नरेन्द्रः—नराणाम् नरेषु वा इन्द्रः इति ६तत् or सुपसुपा । यद्वा नरः इन्द्र इव इति उपमितसमासः ।

5. दद्यात्—दा + विधिलिङ् (सम्भावनायाम्) यात ।

6. नृपतिमाता – नृणाम् पतिरिति ६तत् । तस्य मातेति ६तत् । "इति" —इति अव्ययोगे १मा by the rule "क्वचिन्निपातेनाभिधानम्" ।

7. शब्दः—उक्ते कर्मणि १मा ।

8. तव—कर्त्तरि ६ष्ठी by the rule "क्तस्य च वर्त्तमाने" ।

9. इष्टः—इष् + क्त वर्त्तमाने by the rule मतिबुद्धिपूजार्थेभ्यश्च ।

10. भवति—vocative case of भवती = fem. of भवत् (you).

11. वदतु—वद + लोट तु । Here भरत's सौभ्रात्र and अभिन्नता with Rama is clearly manifest.

(भरतः) कष्टं कृतं भवत्या—

त्वया राज्यैषिण्या नृपतिरसुभिर्नैवगणितः
सुतं ज्येष्ठं च त्वं व्रजवनमिति प्रेषितवती ।
न शीर्णम् यद् दृष्ट्वा जनकतनयां वल्कलवती—
महोधात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

Prose.—राज्यैषिण्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं व्रज

इति ज्येष्ठं सुतं (वनं) प्रेषितवती। अहो भवति, धाता (तव) हृदयं वज्रकठिनं सृष्टं यत (हृदयं) जनकतनयां वल्कलवतीं दृष्ट्वा न शीर्णम्।

Eng.—What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the eldest son to the forest saying "you go to the forest." Alas ! mother ! the creator has created (or made) your heart as hard as the thunder-bolt—the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—তুমি কঠিন কার্য্যই করিয়াছ। রাজ্যলাভেচ্ছু হয়ে তুমি রাজার জীবনকেও গণ্য কর নাই। "বনে যাও" বলিয়া জ্যেষ্ঠপুত্রকে পাঠাইয়াছ। হায়, বিধাতা তোমার হৃদয় বজ্রতুল্য কঠিন করিয়াই সৃষ্টি করিয়াছেন—(তাই) উহা জনকনন্দিনীকে বল্কল পরিধান করিতে দেখিয়াও বিদীর্ণ হয় নাই।

Tika.— कष्टं' कठिनं (वस्तु) कृतम् आचरितम् भवत्या। ननु तत् कीदृशम् ? उच्यते—राज्यैषिण्या राज्यं कामयमानया त्वया असुभिः प्राणैरपि न गणितः न चिन्तितः। राज्ये तुभ्यं प्रदत्ते सति राजा प्राणान् त्यक्ष्यति इत्यपि विवेचना त्वया न कृता। (हे पुत्र) त्वम् वनं व्रज गच्छ (इति उक्त्वा) ज्येष्ठं (पुत्रम् रामं) वनं प्रेषितवती प्रेरितवती। अहो भवति, 'धाता स्रष्टा (तव) हृदयं वज्रकठिनं' कुलिशकठोरं सृष्टं निर्मितम्—(कथं तत् जानासि ?) यत् (ते) हृदयम् जनकतनयाम् वल्कलवतीं वल्कवाससा आवृतदेहां दृष्ट्वा न शीर्णम् न भिन्नम् न विदीर्णम्। यतः ते हृदयं राजवधूं सीताम् वल्कलचारिणीं दृष्ट्वाऽपि न विदीर्णम् ततो मन्ये—ते हृदयं विधाता वज्रतुल्यमेव कठोरम् कृतम्।

Notes.

1. कष्टम्—उक्तं कर्मणि १मा।

2. राज्यैषिण्या—राज्यम् एषितुम् शीलम् यस्याः सा इति राज्य+इष्+णिन् ; fem. ङीप् ; ३या। Qual. त्वया।

3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीया। Some here construe as असुभिः विमुच्यमानः or वियुक्तः नृपतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि।

5. ज्येष्ठं सुतम्—प्रशस्य + इष्ठ ; obj to प्रेषितवती।

6. प्रेषितवती—प्र + इष् + णिच् + क्तवतु fem.

7. जनकतनयाम्—obj. to दृष्ट्वा ; जनकस्य तनया, ताम् ६तत।

8. वल्कलवतीम्—वल्कलमस्या अस्ति इति वल्कल + वतुप् ; fem.

9. शीर्णम्—शॄ + क्त कर्तरि। Pred to हृदयम्।

10. वज्रकठिनम्—इति उपमानसमास by the rule "उपमानानि सामान्यवचनैः"। Qual. हृदयम्।

11. सृष्टम्—सृज् + क्त कर्मणि।

सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तम् प्रत्युद्गतौ विज्ञापयतः—

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—কুমার ! এই যে মহর্ষি বশিষ্ঠ ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিসহ প্রত্যুদ্গত হইয়া আপনাকে জানাইতেছেন।

Exp.—কুমার ! যুবরাজ ! প্রকৃতিভিঃ প্রজাভিঃ সহ অভিষেকম্ অভিষেকোপযোগিনः দ্রব্যান্ পুরস্কৃত্য আদায় প্রত্যুদ্গতৌ সভাজয়ন্তৌ অভ্যর্থয়ন্তৌ ইতি যাবত্ বিজ্ঞাপয়তঃ নিবেদয়তঃ।

Notes

1. वशिष्ठवामदेवौ—वशिष्ठश्च वामदेवश्च तौ द्वन्द्वसमासः।

2. पुरस्कृत्य—पुरस् + कृ + ल्यप्।

3. প্রত্যুদ্গতৌ—প্রতি + উদ্ + গম + ক্ত ।

4. বিজ্ঞাপয়তঃ—বি + জ্ঞা + ণিচ্ + লট্ তস্ ।

গোপহীনা যথা গাবো বিলয়ং যান্ত্যপালিতাঃ ।
এবং নৃপতিহীনা হি বিলয়ং যান্তি বৈ প্রজাঃ ॥ ২৪॥

Prose,—যথা গোপহীনা গাবঃ অপালিতাঃ বিলয়ং যান্তি এবং হি বৈ নৃপতিহীনাঃ প্রজা বিলয়ং যান্তি ।

Eng.—Just as cows perish not being protected for want of a cowherd, so do the subjects without a king.

Beng.—যেরূপ গোপালকহীন গো, পালনের অভাবে ধ্বংসপ্রাপ্ত হয়—সেইরূপ নৃপতিশূন্য প্রজাও বিনষ্ট হইয়া যায় ।

Tika.—যথা যাদৃশং গোপহীনাঃ গোরক্ষকশূন্যাঃ গাবঃ অপালিতা অরক্ষিতাঃ সন্তঃ বিলয়ং বিনাশং যান্তি । এবং ইত্থম্ হি নূনং বৈ নৃপতিহীনা ভূপরহিতাঃ প্রজাঃ বিলয়ং যান্তি ।

Notes

1. গোপহীনাঃ—গোপেন হীনাঃ, ইতি ৩তৎ ।

2. অপালিতাঃ—ন পালিতাঃ ইতি নঞ তৎ । পা + ণিচ + ক্ত কর্মণি । পাতি—(simple form) পালয়তি (causative).

3. বিলয়ম্—obj. to যান্তি । বি + লী + অচ্ ।

4. নৃপতিহীনাঃ—নৃপতিনা হীনাঃ ইতি ৩তৎ । This shows—Bhasa supported monarchical form of government during his time.

ভরতঃ—অনুগচ্ছন্তু মাং প্রকৃতয়ঃ ।
সুমন্ত্রঃ—অভিষেকং বিসৃজ্য ক্ব ভবান্ যাস্যতি ।
ভরতঃ—অভিষেকমিতি—ইহাত্রভবত্যৈ প্রদীয়তাম্ ।
সুমন্ত্রঃ—ক্ব ভবান্ যাস্যতি ।

Eng.—Bh.—Let the subjects follow me.

Su.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিয়া আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন। সু—আপনি যাইবেন কোথায় ?

Tika.—अनुगच्छन्तु अनुसरन्तु। विसृज्य = परित्यज्य। अत्रभवत्यै = कैकेय्यै।

Notes

1. विसृज्य—वि + सृज् + ल्यप्। परित्यज्य।

2. अनुगच्छन्तु—अनु + गम् + लोट + अन्तु। Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says—where are you going leaving off अभिषेक। Now Bharata will give the answer where he goes.

भरतः—

तत्र यास्यामि यत्रासौ वर्त्तते लक्ष्मणप्रियः।
नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥२५॥

Prose.—यत्रासौ लक्ष्मणप्रियः तत्र यास्यामि। तं विना अयोध्या अयोध्या न। यत्र राघवः सा अयोध्या।

Eng.—I shall go where lives he the favourite of Lakshman (or whose favourite is Lakshman). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষ্মণের প্রিয় (রামচন্দ্র) রহিয়াছেন—সেখানেই যাইব। তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা।

Expl.—यत्र यस्मिन् स्थाने "असौ लक्ष्मणप्रियः' दयितलक्ष्मणः, यद्वा लक्ष्मणस्य प्रियः, यतो लक्ष्मणस्तमनुगतो लक्ष्मणेनैव तस्मिन् प्रीतिर्दर्शिता न अनुगामिना मया ; 'तत्र यास्यामि' गमिष्यामि। [कथं न स्थास्यसि अयोध्यायाम् ?—श्रृणु] तं रामं विना अयोध्या अयोध्या न। रामशून्या अयोध्या नैव अयोध्यापदवाच्या। 'यत्र राघवः' रामः 'तत् स्थानं खलु अयोध्या' तत् स्थानमेव सार्थकम् इत्यर्थः।

Notes

1. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्य स बहु। "वा प्रियस्य" इति प्रियशब्दस्य परनिपातः। पक्षे प्रियलक्ष्मणः। यद्वा लक्ष्मणस्य प्रियः इति ६तत्। Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favourite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रघु+अण्। Where the descendent of Raghu, i.e., Rama lives that is Ayodhya, so I will go to Rama.

3. सा—विधेयपदस्य (अयोध्यायाः) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम्। cf. "यत् राममन्तरेण अयोध्या शून्या दृश्यते स तु कैकेयीवचनस्य परिणामः"—and "शैत्यं हि यत् सा प्रकृतिर्जलस्य"। And this custom is not inviolable for Panini writes कर्मणा यमभिप्रैति स सम्प्रदानम्। Here स (agreeing with यम्), and not तत् (agreeing with सम्प्रदानम्)।

(निष्क्रान्ताः सर्वे) [Exuent all]

सर्वे अभिनेतारो जना निष्क्रान्ताः रङ्गमञ्चात् वहिर्गताः।

तृतीयः अङ्कः (समाप्तः)

(Here ends the third act.)

प्रतिमानाटकम्

चतुर्थोऽङ्कः

(ततः प्रविशतश्चेटयौ)

विजया - हला णन्दिणिए ! भणाहि भणाहि । अज्ज कोसल्ला-पुरोगेहि सव्वेहि अन्तेउरेहि पडिमागेहं दट्ठुम् गदेहि तहिं किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे ट्ठिदा । [हला नन्दिनिके ? भण भण ! अद्य कौशल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतैस्तत्र किल भर्तृदारको भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता] ।

नन्दिनिका—हला ! दिट्ठो अह्मेहि कोदुहलेण भट्टिदारओ भरदो । [हला ! दृष्टोऽस्माभिः कौतुहलेन भर्तृदारको भरतः]

विजया—भट्टिणी कुमारेण किं भणिदा । [भट्टिणी कुमा-रेण किं भणिता] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि णेच्छदि कुमारो । [किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince Bharat is said to have been met by the ladies of the harem, headed by Kausalya, when they went to visit the house of images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharata out of curiosity.

V,—What has been said to the Queen by Bharat ?

N.—What has been told ? The Prince even did not like to see her.

Beng.—বিজয়া—ওগো ! নন্দিনিকা ! বলরে ভাই ! আজ নাকি কৌশল্যাপুরঃসর সমস্ত অন্তঃপুরচারিণীগণ প্রতিমাগেহ দেখিতে গিয়া সেখানে রাজকুমার ভরতের সাক্ষাৎলাভ করিয়াছেন। আমি মন্দভাগিনী দুয়ারে (দাঁড়াইয়া) ছিলাম। নন্দিনিক—আমরাও ঔৎসুক্য সহকারে ভরতকে দেখিয়াছিলাম। বিজয়া—কুমার রাণীকে কি বল্লেন। নন্দি—কি আর বল্‌বেন। দেখ্‌তেও ইচ্ছা করেন নি।

Tika.—'কৌশল্যাপুরোগৈঃ' কৌশল্যাপুরঃসরৈঃ 'অন্তঃপুরৈঃ' অন্তঃপুরবাসিভিঃ। 'কিল' ইতি বার্ত্তায়ামব্যয়ম্। মন্দভাগা মন্দভাগিনী। 'কৌতূহলেন' ঔৎসুক্যবশাৎ। 'ভর্ত্রী' কৈকেয়ী। মাত্রাপরাধাৎ ক্রুদ্ধো ভরতঃ মাতরম্ "অবলোকিতুমপি নেচ্ছতি" কিং পুনর্বক্তুম্॥

Nontes

1. ভণ—ভণ+লোট হি। Do speak. সম্ভ্রমে দ্বিরুক্তিঃ। Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she beginswith Bharata's entrance at the 'প্রতিমাগৃহ'।

2. কৌশল্যাপুরোগৈঃ—পুরো গচ্ছতি যঃ সঃ পুরস্+গম্+ড কর্ত্তরি। Fem. আপ্। কৌশল্যা পুরোগা অগ্রগামিনী যেষাং তৈরিতি বহু। Qual. অন্তঃপুরৈঃ।

3. অন্তঃপুরৈঃ—by transference of epithet (লক্ষণাবৃত্ত্যা) = অন্তঃপুরবাসিভিঃ।

4. মন্দভাগা—মন্দঃ ভাগঃ যস্য সা মন্দভাগা। বহু—।

5. কৌতূহলেন—ইত্থে তৃতীয়া। Out of curiosity ; or প্রকৃত্যাদিত্বাৎ তৃতীয়া, with curiosity ; cp. "রম্যবস্তু সমালোকে লোলতা স্যাৎ কুতূহলম্।" My curiosity led me to see Bharata.

विजया—अहो अच्चाहिदम्। रज्जलुद्धाए भट्टिदारअस्स रामस्स रज्जविब्भट्टं करन्तीए अत्तणो वेहव्वं आदिट्ठम्। लोओवि विणासं गमिओ। णिग्घिणा क्खु भट्टिणी। पापअं किदम्। [अहो अत्याहितम्। राजलुब्धया भर्तृदारकस्य रामस्य राज-विभ्रष्टम् (? विभ्रंशम्) कुर्वन्त्यात्मनो वैधव्यमादिष्टम्। लोकोऽपि विनाशम् गमितः। निर्घृणा खलु भट्टिनी। पापकं कृतम्।]

नन्दिनिका—हला सुणाहि। पइदीहि आणीदम् अभिसेअं विसज्जिअ रामतपोवणं गदो कुमारो। [हला! शृणु! प्रकृतिभिरानीतम् (? आहृतम्) अभिषेकं विसृज्य रामतपोवनम् गतः कुमारः]।

विजया—(सविषादम्) हम्! एवंगदो कुमारो। णन्दिणिए! एहि, अह्मे भट्टिणिं पेक्खामो! [हम्। एवंगतः कुमारः। नन्दिनिके, एहि आवां भट्टिनीं पश्यावः] (निष्क्रान्ते)।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, what a mishap has befallen! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world (or the next world) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hallo! hear, the prince (Bharat) has set aside the coronation brought about by the subjects and has retired to the hermitage of Rama,

Vijaya (with grief)—Alas! the prince has also gone thus. Nandinika! come let us see the Queen, (Exit).

Interlude.

Beng. বিজয়া—অহো কি অনিষ্টটাই না হইল! রাজ্যলুব্ধা রাণী কুমার রামচন্দ্রের রাজ্যচ্যুতি করিতে গিয়া নিজেরও বৈধব্য সাধন ক'রে ফেল্‌লেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নিষ্ঠুর। তিনি পাপ করেছেন। নন্দিনিকা—ওগো! শুন। প্রজাবৃন্দকর্তৃক আহৃত অভিষেক পরিত্যাগ করে কুমার (ভরত), রামচন্দ্রের তপোবনে গিয়াছেন। বিজয়া—(দুঃখের সহিত) অ্যাঁ! কুমার এভাবে গিয়েছেন। নন্দিনিকে, আয় ভাই আমরা দুইজনে রাণীকে দেখি গিয়ে।

(উভয়ের প্রস্থান) । প্রবেশক ।

Tika.—'অত্যাহিতম্' অনিষ্টম্, দুর্দ্দৈবম্ (মহাবিপদ্ ইত্যর্থঃ) সমুপস্থিতম্ ॥ 'রাজ্যলুব্ধয়া' রাজ্যে জাততৃষ্ণয়া 'রাজ্যবিভ্রষ্টম্' (বিভ্রংশম্) রাজ্যচ্যুতিম্ কুর্বত্যা কৈকেয্যা 'আত্মনো বৈধব্যম্ আদিষ্টম্' সাধিতম্। 'লোকোঽপি' সংসারঃ, যদ্বা—তস্যাঃ পরলোকোঽপি 'বিনাশং' ধ্বংসং 'গমিতঃ' 'প্রাপিতঃ' পরলোকেঽপি সুখাশা তস্যাঃ বিনষ্টা ইতি ভাবঃ। 'নির্ঘৃণা' নির্দ্দয়া নিষ্ঠুরা। 'পাপকম্' কুৎসিতং পাপম্ তয়া কৃতম্। ভট্টিনী = স্বামিনী কৈকেয়ী ॥

NOTES

1. অত্যাহিতম্—অতি + আ + ধা + ক্ত কর্ম্মণি or ভাবে; mishap, a great calamity. কর্ত্তরি। See ante also.

2. রাজ্যলুব্ধয়া—রাজ্যে লুব্ধা ইতি সপ্তসুপা। ৩য়া। লুভ + ক্ত; fem. আপ্। Qual. কৈকেয্যা। Or it is an adj. used substantively.

3. রাজ্যবিভ্রষ্টম্—রাজ্যস্য বিভ্রষ্টম্ ইতি ৬তৎ। বি + ভ্রন্‌শ + ক্ত নপুংসকে ভাবে। It means বিভ্রংশঃ। অয়মেব পাঠস্তু সাধীয়ান্। obj. of কুর্বত্যা। কৃ + শতৃ + স্ত্রিয়াম্ ঙীপ্ = কুর্বতী। ৩য়া।

4. আদিষ্টম্—আ + দিশ্ + ক্ত কর্ম্মণি।

5. বিনাশম্—obj. to গমিতঃ; she by this her wrongful act has made this সংসার as well as her পরলোক lost to her. In other words by her own misdeeds her ইহলোক and পরলোক are both lost.

6. गमितः—गम् + णिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेय्या लोकोऽपि विनाशं गमितः—she herself has led her world to destruction.

7. निर्घृणा—adj. to भट्टिनी । निरस्ता घृणा दया यस्याः सा इति बहु ।

8. भट्टिनी—this is the form by which Queens are referred to by maid-servants in dramas.

9. पापकम्—कुत्सितं पापम् इति कुत्सितार्थे पापशब्दात् कन्प्रत्ययः ।

10. विसृज्य—वि + सृज् ल्यप् ॥ रामतपोवनम् रामाधिकृतं तपोवनम्, शाकपार्थिववादितत् ॥ 'हम्' is an अव्यय meaning आश्चर्य (wonder) here. आहृत is the better reading here for आनीत ।

11. एहि – आ + इ + लोटहि ।

12. Remark—(a) एवं गतः may also be taken as a सुप्सुपा compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare "हा हा, एवंगतो महाराजः" Act II ante.

(b) निष्क्रान्ते = रङ्गमञ्चात प्रस्थिते ।

(c) प्रवेशकः = Interlude. Compare—

"प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषो विष्कम्भके यथा" ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of lower status. The Pravesaka is, so to speak, the connecting link between the past and the future events of the drama. For its diff. from विष्कम्भक see Act III.

(d) From the worldly point of view, people one and all condemn Kaikeyi for her destructive act, though later on in Act VI Bharata will support her, as this was due to मुनिशाप on दशरथ ।

(ततः प्रविशति भरतो रथेन सुमन्त्रः सूतश्च)

भरतः—

> स्वर्गं गते नरपतौ सुकृतानुयात्रे
> पौराश्रुपातसलिलैरनुगम्यमानः ।
> द्रष्टुम् प्रयाम्यकृपणेषु तपोवनेषु
> रामाभिधानमपरम् जगतः शशाङ्कम् ॥ १ ॥

Prose.—सुकृतानुयात्रे नरपतौ स्वर्गं गते (सति) पौराश्रुपातसलिलैः अनुगम्यमानः (अहम्) अकृपणेषु तपोवनेषु रामाभिधानम् जगतः अपरम् शशाङ्कम् द्रष्टुम् प्रयामि ।

Eng.—(Then enters Bharata in a chariot as well as Sumantra and the chrioteer).

Bharat.—His majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world (or to visit another moon of the world known as Rama).

Beng.—(অনন্তর রথারূঢ় ভরত সুমন্ত্রের ও সারথির প্রবেশ)

ভরত—নিজ সুকৃতিসমভিব্যাহারে রাজা স্বর্গে গিয়াছেন। এখন সজলনয়ন পৌরবর্গের অশ্রুধারা দ্বারা অনুসৃত হ'য়ে আমি মনোরম তপোবনে রাম নামে প্রসিদ্ধ জগতের আর এক চন্দ্রের সন্দর্শনে চলিয়াছি।

Tika.—'सुकृतानुयात्रे' सुकृतम् पुण्यम् अनुयात्रम् अनुगामि यस्य, सुकृतम् पुण्यम् एव अनुयात्रम् सहयायि अनुगामि यस्य इत्यर्थः, तादृशे स्वपुण्यमात्रसहाये इत्यर्थः नरपतौ दशरथे स्वर्गं गते सति', अहम् "पौराश्रुपातसलिलैः' पौराणाम् पुरवासिनाम् यः

अश्रुपात: रामनिर्वासनजन्यं नेत्रवारिमोचनं ममापि विरहजन्यं तत्, तस्मात् उद्भूतैः सलिलैः जलैः 'अनुगम्यमानः' अनुस्रियमाणः अहम् 'अकृपणेषु' रामस्य अवस्थितिवशात् धन्येषु उदारेषु 'तपोवनेषु' रामाभिधानम् रामः अभिधानं यस्य तादृशं रामनाम्ना प्रसिद्धम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि। दशरथः मृतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यबलात् स चन्द्रलोकम् गतवान्। [तथाहि "एकएव सुहृद्धर्मो निधनेऽप्यनुयाति यः।"] अहं तु इहैव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि। कः सः ? रामचन्द्र एव। योहि चन्द्र इव भुवनाह्लादकः। मया सार्द्धम् चलन्ति पुरवासिनः अश्रूणि मुञ्चन्तो माम् अनुधावन्ति इति भावः॥ वसन्ततिलकं वृत्तम्। रूपकभेदोऽलङ्कारश्च।

Notes

1. सुकृतानुयात्रे—adj. to नरपतौ which has भावे ७मी। सु शोभनम् कृतमिति प्रादितत्। अनुपश्चात् याति इति अनु + या + त्रन् (उणादि) = अनुयात्रम् follower. सुकृतम् अनुयात्रम् यस्य तस्मिन्निति बहु। Or अनु (पश्चात्) यात्रा यस्मिन्। बहु। सुकृतम् अनुयात्र यस्य।

2. पौराश्रुपातसलिलैः—अनुक्ते कर्त्तरि ३या। His merit follows Dasaratha, but पौराश्रु follows me. पुरे भव इति पुर + अण् = पौरः। तेषाम् अश्रुपातः इति ६तत्। अश्रूणाम् पातः, इति ६तत्। तज्जन्यं सलिलम् इति शाकपार्थिवादि। तैः।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच।

4 अकृपणेषु—adj. to तपोवनेषु। कृपणः दीनः। तस्मादन्य इति नञ तत। The तपोवन was so due to Rama's presence there. And he is a veritable शशाङ्क of this जगत।

5. रामाभिधानम्—रामः अभिधानम यस्य तमिति बहु।

6. प्रयामि—प्र + या + लट मिप् I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत here is Bharata's charioteer.

सुमन्त्रः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः।
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य
रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose.—दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति।

Eng. Sumantra—Here is long-lived Bharat who is the son of the King that humbled the pride of the demon-chief; the grandson of that king, who employed his prosperity in rituals (sacrifices); the brother of Ramchandra who performed what is agreeable to his father and who is liked by the world; this one (Bharata) follows the track of Ramchandra (or pursues the course adopted by Rama).

Beng. সুমন্ত্র—এই দীর্ঘায়ু ভরত—ইনি দৈত্যপতি সম্বরের গর্ব্ববিধ্বংসী রাজা (দশরথের পুত্র, যজ্ঞকার্য্যে সম্পদ্‌বিনিয়োগকারী অজ রাজার পৌত্র; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা ইনি রামচন্দ্রের অনুরূপ পথেই চলিতেছেন।

Tika.—एषः एव आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्यपतेः शम्बरस्य यः मानः गर्वः तस्य मथनस्य उन्मूलयितुः नृपस्य दशरथस्य पुत्रः; (एवं) 'यज्ञोपयुक्तविभवस्य' यज्ञे वैदोक्ते यागादिकर्मणि उपयुक्तः विनियुक्तः व्ययितः इत्यर्थः विभव ऐश्वर्य्यम् सम्पत् इति यावत् येन राज्ञा, तस्य नृपस्य अजस्य पौत्रः। 'पितुः प्रियकरस्य' इष्टसम्पादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता। (एवमेषः) 'रामसदृशेन' रामस्य सदृशेन अनुरूपेण पथा मार्गेण, यादृशे सन्मार्गे

रामोविचरति तादृशेनैव सन्मार्गेण प्रयाति गच्छति। धीरपितृकस्तथा ब्रह्मपिता-मह: असौ भरत: पितृप्रियसम्पादकस्य लोकप्रियस्य रामचन्द्रस्य एव अनुरूपम् सन्मार्गम् अवलम्ब्य चलति इत्यर्थ: ॥ अत्रापि वसन्ततिलकं वृत्तम्।

Notes.

1. दैत्येन्द्रमानमथनस्य—adj. to नृपस्य। दितेः सुत: इति दिति+ण्य= दैत्य:। तेषामिन्द्र: इति ६तत्। दैत्यराज: शम्बर:। तस्य मान: गर्व: ६तत्। तस्य मथन: (मथक:) इति ६तत्। मथतीति मथन: मथ् (भ्वादि)+कर्त्तरि ल्युट्। मन्थ ल्युट will give मन्थन।

2. यज्ञोपयुक्तविभवस्य—adj. to नृपस्य। यज्ञे उपयुक्तम् इति ७तत् or सहसुपा। उप+युज्+क्त कर्मणि employed. तादृश: विभव: सम्पत् यस्य तस्य इति बहु। Our poet makes Aja, a performer of यज्ञ like his forefathers. But Ramayana does not directly countenance this.

3. प्रियकरस्य—adj to रामस्य। प्रियं करोति इति प्रिय+कृ+ट कर्त्तरि।

4. जगत्प्रियस्य—adj to रामस्य। जगत: प्रिय: इति ६तत्। तस्य।

5. रामसदृशेन—adj. to पथा। रामेण वा रामस्य सदृशम्, इति ३तत् वा ६तत्। तेन।

N. B.—Bharat is the worthy scion of the dynasty of Raghu. He goes to take Ram back to Ayodhya and hence Sumantra praises him thus. He is a follower of truth like Rama.

भरत:—भोस्तात!

सुमन्त्र:—कुमार! अयमस्मि!

भरत:—क्व तत्रभवान् ममार्यो राम:। क्वासौ महाराजस्य प्रतिनिधि:। क्व सन्निदर्शनं सारवताम्। क्वासौ प्रत्यादेशो राजन्य-

लुब्धाया कैकेय्याः। क्व तत् पात्रं यशसः। क्वासौ नरपतेः पुत्रः। क्वासौ सत्यमनुव्रतः।

Eng. Bh.—Noble Sir !

Sum.—Here I am Prince.

Bh.—Where is my venerable elder brother ? Where is that successor (representative) of His Majesty (Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? (Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi) ; where is that receptacle (or object) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Beng. ভ—তাত ! সু—এই যে কুমার। ভ—তাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিত্তগণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যগৃধ্নু কৈকেয়ীর বিজেতা ? কোথায় সেই যশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika.—'महाराजस्य प्रतिनिधिः' प्रतिच्छविः उत्तराधिकारी, वा दशरथस्य कर्त्तव्यानाम् अनुष्ठाता। 'सारवताम्' उदारचेतसाम् स्थैर्यशालिनाम् वा सन्निदर्शनं सत्शोभनं निदर्शनम् दृष्टान्तस्वरूपः रामः 'क्व कुत्र। क्व असौ राम: यः एव 'कैकेय्याः प्रत्यादेशः' पराभवविधाता, निराकृतिः; यः स्वमहत्त्वेन कैकेय्याः ऊत्तुलं विजितवान् इत्यर्थः॥ 'सत्य' प्रति 'अनुव्रतः' अनुरक्तः। अनुरक्तम् अनुगतं व व्रतं यस्य स अनुव्रतः ["प्रादिभ्यो"—इति बहुव्रीहिः। तथा च रामायणम् "राममनुव्रतोऽहम्" etc.] 'असौ रामः क्व' कुत्र वर्त्तते। यद्वा 'सत्यम्' अनु लक्षीकृत्य [लक्षणे 'अनु' कर्मप्रवचनीयम्। तद्योगे 'सत्यम्' इति द्वितीया] 'व्रतः = व्रतवान् [व्रतमस्ति अस्य इति व्रत + अच् मत्वर्थीयः अर्शआदि = व्रतः i. e. व्रतयुक्तः]॥

मम मातुः प्रियं कर्तुम् येन लक्ष्मीर्विसर्जिता ।
तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुम् लक्ष्मीः (राजलक्ष्मीः) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । (सः) मम परम दैवतम (भवति) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good (do what is agreeable) to my mother ; he is the greatest (or best) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিলাষী। তিনি আমার শ্রেষ্ঠ দেবতা।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राजैश्वर्य्यम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । (सः) मम परमं श्रेष्ठं दैवतम् देवता । मम मातुः कृते परित्यक्तराज्यः रामो हि मे परमो देवः ।

Notes

1. विसर्जिता—वि + सृज् + णिच् (स्वार्थे) + क्त कर्मणि, स्त्रियामाप् ।

सुमन्त्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामस्य सीता च लक्ष्मणस्य महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशाः रामश्च सीता च लक्ष्मणश्च (सन्ति) ; येषु सत्यं शीलं च भक्तिश्च (इति त्रयम्) विग्रहवत् स्थितम् ॥

Eng. Prince, in this hermitage, where live the highly glorious Ram, Lakshman and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাযশা রাম লক্ষ্মণ ও

সীতা আছেন—সত্য, শীল এবং ভক্তি মূর্তি পরিগ্রহ করিয়াই যেন ইঁহাদের মধ্যে অবস্থিতি করিতেছেন।

Tika.—কুমার যুবরাজ! 'এতস্মিন্ আশ্রমস্থানে' তব আর্য্যোরামো বর্ত্ততে। তথাহি—অত্র হি মহাযশাঃ যশস্বী রামঃ যশস্বিনী সীতা চ (এবং) যশস্বী লক্ষ্মণশ্চ সন্তি। [ননু কথং তে যশস্বিনঃ? উচ্যতে—] 'যেষু রামে, সীতায়াম্ লক্ষ্মণে চ 'সত্যম্' [রামচন্দ্রে সত্যনিষ্ঠা] 'শীলং' চ চারিত্রম্ চ [সীতায়াম্ শীলম্ চরিত্রোৎকর্ষঃ পাতিব্রত্যম্ ইত্যর্থঃ] এবং 'ভক্তিশ্চ' সেবা চ [লক্ষ্মণে ভক্তিঃ ভ্রাতৃভক্তিঃ—ভ্রাতৃসেবা]। বিগ্রহবৎ মূর্ত্তিপরিগ্রহম্ বিধায় ইব স্থিতম্। তথাহি সত্যং নাম মূর্ত্তিম্ পরিগৃহ্য রামচন্দ্রে তিষ্ঠতি। সহি সত্যস্য প্রতিমূর্ত্তিঃ। এবং সীতা শীলস্য তথা লক্ষ্মণশ্চ ভক্তেঃ। রামো সত্যস্বরূপো পরমাত্মা, সীতা প্রকৃতির্বা বিষ্ণুমায়া, লক্ষ্মণো পরমাত্মসেবকো জীবাত্মা। স হি মায়ামাশ্রিত্য এব ভক্ত্যা পরমাত্মানম্ অনুগচ্ছতি॥ ততঃ রামঃ সীতা লক্ষ্মণশ্চ ইত্যেব যুক্তঃ ক্রমঃ রামায়ণে তথাত্রাপি নির্দ্দিষ্টঃ।

Notes

1. আশ্রমপদে—অধিং ৭মী। আশ্রমস্য পদম্ স্থানমিতি ৬তৎ।

2. মহাযশাঃ—মহৎ যশঃ যস্য স ইতি বহু। It qualifies Ram and should be made to qualify Sita and Lakshman as well.

3. বিগ্রহবৎ—বিগ্রহঃ মূর্ত্তিঃ। স অস্য অস্তি ইতি মতুপ্; neuter because শীলম্ is neuter; and so is সত্যম্। or সামান্যে নপুংসকম্। or see our Prose. It should be made to qualify all the three; thus সত্যং বিগ্রহবৎ, শীলং বিগ্রহবৎ, ভক্তিশ্চ বিগ্রহবতী স্থিতা। In this case or construction স্থিতা may be the reading here

ভরতঃ—তেনহি স্থাপ্যতাম্ রথঃ।

সূতঃ—যদাজ্ঞাপয়তি আয়ুষ্মান্। (তথা করোতি)।

ভরতঃ—(রথাদবতীর্য্য) সূত! একান্তে বিশ্রাময় অশ্বান্।

সূতঃ—যদাজ্ঞাপয়তি আয়ুষ্মান্।

भरतः—भोस्तात ! निवेद्यताम् निवेद्यताम् ।

सूतः—कुमार ! किमिति निवेद्यते ।

भरतः—राज्यलुब्धायाः कैकेय्याः पुत्रो भरतः प्राप्त इति ।

सुमन्त्रः—कुमार ! अलं गुरुजनापवादम् अभिधातुम् ।

भरतः—सुष्ठु, न न्याय्यम् परदोषम् अभिधातुम् । तेन हि उच्यताम् इक्ष्वाकुकुलव्यङ्गभूतो भरतो दर्शनमभिलषतीति ।

Bh.— Then, please, stop the car.

Suta.—As the long-lived one commands (does so).

Bh.—(Alighting from the car) Ho charioteer ! get the horses rest aside.

Suta.—As the long-lived one orders.

Bh.—Inform please inform (me to Ramchandra).

Su.— Prince, what (or how) shall I inform him ?

Bh.—(Inform him that) Bharat, the son of throne-greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use (no need) of speaking demerits (infamy) of a superior one.

Bh.—Quite so ! (Right indeed) ; it is not proper to speak the demerits of others ; then please inform him that Bharata the bane of the line of Ikshvaku seeks an interview.

Beng. ভরত—তাহা হইলে রথ স্থাপিত করুন (বা থামান)। সূত – আয়ুষ্মানের যেরূপ আদেশ। (তাহাই করিলেন)। ভ—(রথ হইতে নামিয়া (সারথি ! নিভৃত স্থানে অশ্বগুলিকে বিশ্রাম করান। সূত—আয়ুষ্মানের যেরূপ আজ্ঞা। ভ—সূত ! (আমার আগমনবার্ত্তা রামচন্দ্র সমীপে) বিজ্ঞাপিত করুন ! বিজ্ঞাপিত করুন। সূত—কুমার ! কি বিজ্ঞাপিত করিব ? (or কিভাবে জানাইব ?) ভ—রাজ্যলুব্ধা

কৈকেয়ীর পুত্র ভরত আসিয়াছে (এইরূপ বলিবেন)। সুমন্ত্র—কুমার! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ভ—ঠিক! অপরের দোষ বলা উচিত নয়। তবে বলুন যে ইক্ষ্বাকুকুলকলঙ্ক ভরত দর্শনাভিলাষী।

Tika.—'স্থাপ্যতাম্ রথঃ ত্বয়া' অত্র রথং স্থগিতং কুরু। 'নিবেদ্যতাং ত্বয়া' মম আগমনবার্ত্তাম্ রামচন্দ্রায় বিজ্ঞাপয়তু ভবান্ [সম্ভ্রমে অত্র দ্বিরুক্তিঃ]। 'রাজ্যলুব্ধায়াঃ' রাজ্যলোভবত্যাঃ। 'গুরুজনাপবাদম্' গুরুজনস্য পূজনীয়ায়াঃ মাতুঃ অপবাদম্ দোষম্ অভিধাতুম্ কথয়িতুম্ অলম্ প্রয়োজনং নাস্তি। [অলংযোগে তুমুনঃ প্রয়োগঃ আর্ষ এব ইতি প্রাগুক্তম্]। সুষ্ঠু সাধু কথিতং ত্বয়া। ন্যায্যম্ এতৎ উচিতং ন ভবতি। 'ইক্ষ্বাকুকুলব্যঙ্গভূতঃ' ইক্ষ্বাকুবংশস্য ব্যঙ্গভূতঃ কলঙ্কস্বরূপঃ, নিকৃষ্টম্ অঙ্গম্ ইতি ব্যঙ্গম্ তৎ ইব, বা ব্যঙ্গেন তুল্যম্ ইতি ব্যঙ্গভূতম্ (নিত্যসমাসঃ)। নিকৃষ্টাঙ্গতুল্যঃ। 'অভিলষতি' কাঙ্ক্ষতি।

Notes

1. বিশ্রাময়—বি + শ্রম + ণিচ্ + লোট্ হি। 'মিতাং হ্রস্বঃ' ইতি সূত্রে ব্যবস্থিতবিভাষাশ্রয়ণাৎ অত্র হ্রস্বো ন ইতি প্রাগুক্তম্।

2. নিবেদ্যতাম্—নি + বিদ্ + ণিচ্ + কর্ম্মণি তাম্ (লোট্)।

3. প্রাপ্ত—প্র + আপ্ + ক্ত কর্ত্তরি ; দ্বারদেশং প্রাপ্তঃ = আগতঃ।

4. গুরুজনাপবাদম্—গুরুঃ এব জন ইতি কর্ম্মধা। তস্য অপবাদস্তমিতি তৎ।

5. অভিধাতুম্—অভি + ধা + তুম্। "অলংখল্বোঃ প্রতিষেধয়োঃ প্রাচাং ক্ত্বা"; ইতি সূত্রেণ অলংযোগে ক্ত্বাপ্রত্যয়ঃ যুক্তঃ স্যাৎ।

But to use তুমুন্ instead of ক্ত্বাচ্ is an idiom peculiar with Bhasa only. See ante also.

'সুষ্ঠু—অব্যয়ম্। Construe পরদোষমভিধাতুং (ময়া) ন ন্যায্যম্ ইতি সুষ্ঠু ভবতি। এতৎ ময়া অনভিধেয়ম্ = ময়া অভিধাতুম্ ন ন্যায্যম্ ; for a Similar use compare—"সেয়ং ন্যায্যা ময়া মোচয়িতুং ভবত্তঃ"—Rag. II. 55.

7. न न्याय्यम् परदोषम् अभिधातुम्—construe मया परदोषमभिधातुम् न न्याय्यम् ; here तुमुन is used in connection with अस्मार्थे understood; न्याय्यम् is adverb modifying the verb understood.

8. इक्ष्वाकुकुलव्यङ्गभूत:—adj. to भरत: । इक्ष्वाकोः कुलमिति ६तत् । विकृष्टम् अङ्गम् इति प्रादि । इक्ष्वाकुकुलस्यव्यङ्गमिति ६तत् । तदिव or तेन तुल्यम् इति तुल्यार्थे भूतप्रयोग: नित्यश्च समास:, etc ; इक्ष्वाकुकुलकलङ्कस्वरूप: इत्यर्थ: ।

सुमन्त्रः—कुमार ! नाहमेवं वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परैर्वा निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेद्यताम् तत्रभवते पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then—I should say that Bharat has arrived ?

Bh.—No ! no ! meseeems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmans introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival (i. e. introduce myself) ; oh ! (who is here ?), please inform the venerable Ramchandra who is obedient to his father's command.

Beng.. সু—কুমার ! একথা বলিতে পারিব না। তবে বলিব যে ভরত এসেছেন। ভরত—নানা শুধু নাম বলিলে আমার প্রায়শ্চিত্ত করা হইল না এইরূপ মনে হইতেছে। ব্রহ্মহত্যাকারীদের পরিচয় প্রদান কি অপরের দ্বারা হয় ? অতএব তাত! আপনি থামুন। আমিই

নিবেদন করিব। কে আছেন, পিতৃ আজ্ঞাপালী পূজনীয় রামচন্দ্রকে জানান।

Tika.—কেবলং নাম বিশেষণবর্জ্জিতং মে নাম, অভিধীয়মানম্' কথ্যমানম্। 'অকৃতপ্রায়শ্চিত্তম্' আত্মদোষস্য অখ্যাপনাৎ অনাচরিতম্ (অননুষ্ঠিতম্) প্রায়শ্চিত্তম্ পাপনাশকং কৃত্যম্, আত্মদোষপ্রখ্যাপনরূপম্, যত্র তাদৃশম্। মদ্দোষাখ্যায়কং বিশেষণ বর্জ্জয়িত্বা উচ্চারিতং খলু মে নাম অনাচরিতপ্রায়শ্চিত্তমিব মে প্রতীয়তে ইত্যর্থঃ—আত্মখ্যাপনমপি প্রায়শ্চিত্তমিতি স্মৃতিশাস্ত্রে কথিতম্। প্রতিভাতি = প্রতীয়তে। [ননু সুমন্ত্রঃ খলু তাদৃশভাবেন ভরতস্য নাম উচ্চারিতুম্ নাভিলষতিচেৎ—তত্র "কিম্" ইত্যাদিনা উত্তরং পঠতি]। ব্রহ্মহত্যাকারিণঃ খলু নৈব পরমুখেন আত্মপরিচয়ম্ প্রদদতে অহমপি তেষাম্ ইব পাপম্ আচরিতবান্, তস্মাৎ হে সুমন্ত্র ত্বমবতিষ্ঠ, অহং স্বয়মেব আত্মনঃ আগমনবার্ত্তাম্ বিজ্ঞাপয়িষ্যামি। ভোভোঃ!—কোঽত্র তিষ্ঠতি? যো হি তিষ্ঠতি স রামচন্দ্রায় নিবেদয়তু [সম্প্রদানে ৪র্থী]। কীদৃশায়?—'পিতৃবচনকরায়' পিত্রাজ্ঞা-পালিনে। ননু কিং নিবেদয়িষ্যতি? শ্লোকেন অস্য উত্তরং পঠতি।

Notes

1. নাম—The base is নামন্ here meaning name ; subj. to প্রতিভাতি।

2. অভিধীয়মানম্—অভি + ধা + শানচ্ কর্ম্মণি ; adj. to নাম।

3. অকৃতপ্রায়শ্চিত্তম্—ন কৃতমিতি নঞতৎ ; অকৃতং প্রায়শ্চিত্তং যত্র তাদৃশমিতি বহু ; adj. to নাম। প্রায়ঃ ইতি তপঃ উচ্যতে, চিত্ত তস্য বিশেষণম্। Thus প্রায় চিত্তম্ = প্রায়শ্চিত্তম্ with সুড়াগম by "প্রায়স্যচিত্তিচিত্তয়োঃ"।

4. প্রতিভাতি—প্রতি + ভা + লটতি appears.

5. ব্রহ্মঘ্নানাং—নিবেদনমিতি কৃৎপ্রত্যয়ান্তশব্দযোগে কর্ম্মণি ৬ষ্ঠী। ব্রহ্ম + হন্ + টক্ or ক কর্ত্তরি (see ante Act I under শত্রুঘ্ন P. 64)।

6. নিবেদনম্—নি + বিদ্ + ণিচ্ + লুট ; উক্তে কর্ম্মণি ১মা।

7. পিতৃবচনকারয়—adj. to রাঘবায়। পিতুর্বচনম্ ইতি ৬তৎ ; তৎ করোতি ইতি উপপদতৎ ; পিতৃবচন + কৃ + ট কর্ত্তরি তাচ্ছীল্যে।

निर्घृणस्य कृतघ्नस्य प्राकृतः प्रियसाहसः ।
भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

Prose.—निर्घृणस्य कृतघ्नस्य प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् (सः) तिष्ठतु यातु इति ।

Eng.—A certain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—নিষ্ঠুর, কৃতঘ্ন, নীচ এবং ঔদ্ধত্যপ্রিয় অথচ ভক্তিমান্ কোন ব্যক্তি আসিয়াছে। সে কি দাঁড়াইবে না চলিয়া যাবে।

Tika.—'निर्घृणः' निष्ठुरः (एवं) 'कृतघ्नस्य' अकृतज्ञस्य 'प्राकृतः' नीचः 'प्रियसाहसः' औद्धत्यप्रियः क्रूरकर्मप्रियः (तथापि) 'भक्तिमान्' रामे प्रीतिमान् 'कश्चित् जनः आगतः' रामस्य दर्शनाभिलाषी सन् अत्र उपस्थितः । कथं किम् स तिष्ठतु—दर्शनं लप्स्यते इति आशया अत्र किं स स्थास्यति ? 'यातु' इति तव दर्शनं न तेन लप्स्यते इति विज्ञाय स स्थानात् अस्मात् प्रतिष्ठताम्—[इति हे अत्र अवस्थायिजन ? रामचन्द्राय त्वं निवेदय] ॥ "न नामग्रहणं कुर्य्यात् कृपणस्य गुरोस्तथा अभिशप्तस्य पत्न्याश्च मातापित्रोर्विशेषतः" इति अभिशप्तस्य नामग्रहणम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति "कश्चित्" इत्यनेन स्वपरिचयं प्रदत्तं ।

Notes.

1. निर्घृणः—निरस्ता घृणा दया यस्य स इति बहु ।

2. कृतघ्नः—कृतम् (उपकारम्) हन्ति इति उप-दतत् । कृत + हन् + टक् or क कर्त्तरि । See ante.

3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पक्षे साहसप्रियः by "वा प्रियस्य" । चौर्य्यम् नरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु "साहसम्" इति संज्ञया अभिधीयन्ते ।

4. तिष्ठतु, यातु—प्राप्तकाले लोट ।

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

रामः—(आकर्ण्य सहर्षम्) सौमित्रे ! किं शृणोषि ? अयि विदेहराजपुत्रि ! त्वमपि शृणोषि ?

Eng.—(Then enter Ram with Sita and Lakshman).

Ram.—(Having Heard, with joy) Son of Sumitra! have you heard ! Daughter of the king of Videha ! have you too ?

Beng.—(অনন্তর সীতা ও লক্ষ্মণসহ রামের প্রবেশ) রাম (ভরতের কণ্ঠস্বর শ্রবণ করিয়া সহর্ষে) সৌমিত্রি, শুনিয়াছ কি। বিদেহরাজনন্দিনি। তুমিও শুনিয়াছ কি ?

Notes

1. सीतालक्ष्मणाभ्याम्—अत्र गम्यमान (understood) सहशब्दयोगे ३या।

2. विदेहराजपुत्रि—vocativecase. विदेहानां राजा इति ६तत् ; समासान्त by the rule—राजहःसखिभ्यष्टच्। तस्य पुत्री इति ६तत्।

कस्यासौ सदृशतरः स्वरः पितुर्मे
गाम्भीर्यात् परिभवतीव मेघनादम्।
यः कुर्व्वन् मम हृदयस्य बन्धुशङ्काम्
सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

Prose.—पितुर्मे सदृशतरः कस्य असौ स्वरः, यः गाम्भीर्यात् मेघनादं परिभवतीव। (अथ यः) सस्नेहः (सन्) मम हृदयस्य बन्धुशङ्काम् कुर्वन् इष्टतः श्रुतिपथम् प्रविष्टः।

Eng.—Whose is this voice that resembles much the voice of my father and that beats the roaring of the cloud in (point of) gravity ; affectionate as it is, it had desirably entered my ear giving rise to the belief that it comes from one favourale unto me.

Beng. এ কণ্ঠস্বর কাহার ? এযে অনেকখানি আমার পিতারই কণ্ঠস্বরের তুল্য ; এ যে গাম্ভীর্য্যে মেঘধ্বনিকেও হারাইযাছে। স্নেহময় এই স্বর আমার হৃদয়ে "এ আমার বন্ধু" এই ভাব জাগাইয়া আকাঙ্ক্ষিত ভাবেই আমার কর্ণকুহরে প্রবেশ করিয়াছে।

Tika.—'পিতুঃ মে' মম জনকস্য দশরথস্য 'সদৃশতরঃ' অতিশয়েন তুল্যঃ 'অসৌ' অধুনৈব ময়া শ্রুতঃ 'স্বরঃ' কণ্ঠধ্বনিঃ 'কস্য জনস্য ভবতি' ইতি। (যঃ স্বরঃ) 'গাম্ভীর্য্যাৎ' হেতৌ: গম্ভীরত্বাৎ মন্দ্রত্বাৎ 'মেঘনাদং' জলদশব্দম্ 'পরিভবতি' তিরস্করোতি ইব ইত্যহমুৎপ্রেক্ষে, জলদধ্বনেরপি গম্ভীরতরঃ কস্য অসৌ কণ্ঠরবঃ যো মে পিতুরিব ধ্বনিম্ অনুকরোতি ইত্যর্থঃ। 'যঃ স্বরঃ সস্নেহঃ' স্নিগ্ধঃ স্নেহময়ঃ ইত্যর্থঃ সন্ "মম হৃদয়স্য বন্ধুশঙ্কাম্' অস্য ধ্বনেরুচ্চারয়িতা মে বন্ধুরেব ন খলু শত্রুঃ ইতি সম্ভাবনাম্ 'কুর্ব্বন্' জনয়ন্ 'ইষ্টঃ' অভিলষিতত্বেন আকাঙ্ক্ষিত ইতি ভূত্বা 'শ্রুতিপথং কর্ণকুহরং প্রবিষ্টঃ' আগতঃ। অস্য স্বরস্য স্নিগ্ধত্বং কথয়তি—যৎ অস্য উচ্চারয়িতা মে বন্ধুর্ভবেৎ এবং চ অয়ং স্বরো ময়া বাঞ্ছিতঃ সন্ (কাম্যমানঃ সন্) মম শ্রবণম্ আগতঃ ইতি ভাবঃ।

Notes

1. সদৃশতরঃ—অয়ম্ অনয়োরতিশয়েন সদৃশঃ ইতি তরপ্। Here the comparison is between the voice of Bharat and any other voice ; thus the comparison is rather a mental one.

2. গাম্ভীর্য্যাৎ—হেতৌ ৫মী ; যদ্বা গাম্ভীর্য্যমাশ্রিত্য ইতি ল্যপ্লোপে ৫মী।

3. মেঘনাদম্—মেঘস্য নাদস্তমিতি ৬তৎ।

4. পরিভবতি—পরি+ভূ+লট্ তিপ। It means beats down.

5. ইব—It denotes উৎপ্রেক্ষা (surmise) here = methinks, অহমুৎপ্রেক্ষে ; অব্যয়।

6. সস্নেহঃ—স্নেহেন সহ বর্ত্তমানঃ যঃ স ইতি বহু ; adj to যঃ।

7. বন্ধুশঙ্কাম্—obj. to কুর্ব্বন্। শঙ্কা = সম্ভাবনা—আশা। বন্ধু ইতি শঙ্কা সদৃশুপেতি সমাসঃ। Or বন্ধোঃ শঙ্কা, ৬তৎ।

8. इष्टत:—इष् + क्त भावे। इष्टम् अभिलषितम्। तत: पञ्चमीस्थाने तस्। इष्टत: = इष्टात् ; इष्टत्वात् इत्यर्थ:। द्वितौ पूमौ।

9. श्रुतिपथम्—श्रुते: श्रवणस्य कर्णस्य इति यावत् पन्था: इति ६तत्। समासान्त by the rule 'ऋक्पूरब्धू: पथामानक्षे', ; obj. of प्रविष्ट:।

लक्ष्मण:—आर्य्य ममापि खल्वेष स्वरसंयोगो बन्धुजनबहुमानम् आवहति। एष हि—

घन: स्पष्टो धीर: समदवृषभस्निग्धमधुर:,
कल: कण्ठे वक्षस्यनुपहतसञ्चाररभस:।
यथास्थानम् प्राप्य स्फुटकरणनानाक्षरतया
चतुर्णाम् वर्णानामभयमिव दातुं व्यवसित: ॥७॥

Prose—As in Tika below.

Eng. Lak.—Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a bull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আমারও বন্ধুজনোচিত শ্রদ্ধা (আদর) জন্মাইতেছে। এই স্বর ঘন স্পষ্ট এবং গম্ভীর। মদোন্মত্ত বৃষের রবের ন্যায় স্নিগ্ধগম্ভীর এবং কণ্ঠদেশে অব্যক্ত মধুর (এই স্বর)। যথাযথ উচ্চারণ স্থানে অভিব্যক্ত ও ইন্দ্রিয়রাজিরদ্বারা পরিস্ফুটরূপে উচ্চারিত হইয়া এবং হৃদয়দেশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্ব্বর্গের অভয় প্রদানে যেন উদ্যত হইয়াছে।

Tika.—एष स्वरः कीदृशः इति तं वर्णयति। अन्वयः—एष हि 'घनः' गभीरः, स्पष्टः (सुश्राव्यः) धीरः' गम्भीरश्च। 'समदवृषभस्निग्धमधुरः'—मदमत्तस्य वृषस्य स्वर इव स्निग्धः सरसः तथा मधुरः हृद्यश्च। एवं च स नादः 'कण्ठेकलः' कण्ठदेशे उत्पत्तिसमकाले एव इत्यर्थः 'कलः' अव्यक्तमधुरः। अपि च अयम् ध्वनिः 'यथास्थान'' वर्णानां कण्ठतालुप्रभृतीनि यानि यानि उच्चारणस्थानानि वर्त्तन्ते तानि यथायथरूपेण 'प्राप्य' संस्पृश्य 'स्फुटकरणनानाक्षरतया' स्फुटम् स्पष्टं करणम् इन्द्रियं लक्षणावृत्त्या इन्द्रियप्रयत्नः येषाम् तादृशानां नानाक्षराणाम् विविधानां वर्णानाम् भावः तेन हेतुना। (विविधाः खलु वर्णाः वाह्यप्रयत्नेन तथा आभ्यन्तरप्रयत्नेन च स्फुटमुच्चारिताः—तेनैव हेतुना प्रयत्नश्च तादृश इति स सिद्धान्तकौमुद्याम् वर्णप्रकरणे द्रष्टव्यः)। [यतः सर्व्वेषु एव वर्णेषु उच्चारणेकाले प्रयत्नः स्फुटः—अतएव] 'वक्षसि' हृदयदेशे भाव-प्रकाशकस्य स्वरस्य उत्पत्तिस्थले इत्यर्थः 'अनुपहतः' केनापि विघ्नेन इन्द्रियदोषेण वा अप्रतिरुद्धः 'सञ्चाररभसः' गतिवेगः—वक्षनदेशात् मुखद्वारेण निर्गमनं यावत् केनापि इन्द्रियदोषेण अस्पृष्टः एष स्वरः इति भावः [तथाचोक्तं पाणिनीयशिक्षायाम्—"आत्माबुद्ध्या मनोयुङ्क्ते विवक्षया। मनः कायाग्निमाहन्ति स प्रेरयति मारुतम्। मारुतस्तूरसि स्वम् मन्द्रं (ध्वनिं) जनयति स्वयम्…कण्ठे मध्यम् वैष्टुभानुगम्… सोदीर्णो मूर्ध्नि अभिहतो वक्त्रमापद्य मारुतः वर्णान् जनयते…।"] 'चतुर्णाम् वर्णानाम्' ब्राह्मणादिचातुर्व्वर्ण्यस्य 'अभयं दातुम् विपदः परित्रातुम् व्यवसितः' कृत-प्रयत्नः इव इत्यहमुत्प्रेक्षे। ईदृशं खलुतेजोदृप्तोयम् स्वरः—यत् मनो अयम् चातुर्व्वर्ण्यस्य अभिरक्षणे उद्यतस्तिष्ठति इति भावः। शिखरिणीवृत्तम् ॥

Notes

1. Compare—"अविश्वातेपिबन्धौ बलात् प्रह्लादतेमनः" and "विमलं कलुषीभवच्चचेतः कथयतेव हितैषिणं रिपुं वा"—Bharavi. A friend's sight or sound make him speak as such.

2. समदवृषभस्निग्धमधुरः—मदेन (high spirit) सहवर्त्तमानः य सः इति समदः बहु। समदः वृषभः इति कर्मधा। समदवृषभ इव (लक्षणया समद-वृषभस्य स्वर इव) स्निग्धमधुरः इति उपमानसमासः। स्निग्धश्चासौ मधुरश्चेति कर्मधा।

3. यथास्थानम्—यथोचितं स्थानमितिशाक-पार्थिवादित्वात् समासः। Obj. to प्राप्य।

4. स्फुटकरणनानाचरतया—स्फुटानि सुस्पष्टानि करणानि इन्द्रियप्रयत्नः येषां तानि इति बहु। नाना अक्षराणि इति कर्मधा, सहसुपा वा। स्फुटकरणानि नानाचराणि यस्मिन् तत् इति बहु। तस्य भावः इति तल्प्रत्ययः। तया-इति हेतौ तृतीया। Construe—स्फुटकरण-नानाचरतया वचसि अनुपहतसञ्चाररभसः।

5. अनुपहतसञ्चार-रभसः—adj. to स्वरः। सम्+चर्+घञ्=सञ्चारः सञ्चलनम्। तत्र यः रभसः (वेगः) इति सुप्सुपा। उप+हन्+क्त=उपहतः। न उपहतः इति अनुपहतः नञ्तत्। अनुपहतः सञ्चाररभसः यस्य स इति बहु। Panini also in his Siksha writes—"वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पीड़िताः।" The passage of sound through the chest etc. should be free unobstracted and smooth.

6. व्यवसितः—वि+अव+सो+क्त कर्त्तरि। उद्यतः इत्यर्थः। Comp. "त्रातुं लोकान् इव कायवान् अस्त्रवेदः" "धृतमिव शरीरं ब्रह्मकोषस्य गुप्त्यै" &c. in Bhavabhuti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity (दैवतं परमं मम—sl. 3), and Rama is सत्य incarnate (as Sumantra says here), so also भरत is भक्तिमान् on राम (sl. 5). And Bharata is also like राम (रामसदृशेन पथा प्रयाति), so his sound made Rama think him as his बन्धु।

रामः—सर्वथा नायमबान्धवस्य स्वरसंयोगः। क्लेदयतीव मे हृदयम्। वत्स लक्ष्मण! दृश्यताम् तावत्।

लक्ष्मणः—यदाज्ञापयति आर्यः। (परिक्रामति)।

भरतः—अये कथं (? अहो कष्टं) न कश्चित् प्रतिवचनं प्रयच्छति। किन्नु खलु विज्ञातोऽस्मि कैकय्याः पुत्रो भरत प्राप्त इति।

लक्ष्मणः—(विलोक्य) अये आर्य्यो रामः। न न—रूप-साहश्यम्।

Eng.—Ram.—At any rate it can not be an unfriendly voice (or It cannot be the voice of an opponent), for it sweetens (touches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. (walks round).

Bharat—Alas ! How does no one make any reply ? Is that they have recognised me as the son of Kaikeyi (or they know the son of Kaikeyi has arrived).

Lakshman—(having seen) well ! it is venerable Rama ! Oh—no no, there is similarity of person.

Beng.—রাম—যে দিক্ দিয়ে হোক্ না কেন এটা কোন অমিত্রের কণ্ঠস্বর নয়—(কেননা) ইহা আমার হৃদয়কে আর্দ্র করিতেছে। বৎস লক্ষ্মণ! দেখিয়া আইস। লক্ষ্মণ—আর্য্যের যেরূপ আদেশ। (পরিক্রমণ করিতে লাগিলেন)। ভরত—অহো! কেহই যে কোন উত্তর দিতেছেন না? তবে কি কৈকেয়ীর পুত্র ভরত আসিয়াছে এই ভাবেই আমাকে ইহারা জানিয়াছেন। লক্ষ্মণ—(অবলোকন করিয়া) একি আর্য্য রাম! না না এ যে শুধু রূপগত সাদৃশ্য।

Tika.—'ক্লেদয়তি' ক্লিন্নং করোতি, আর্দ্রং করোতি, সরসং স্পৃশতি ইতি ভাবঃ। 'প্রতিবচনং'—প্রত্যুত্তরম্। প্রত্যুত্তরমপ্রাপ্য আশঙ্কতে—কিন্নু ইত্যাদিনা। অয়মর্থঃ —"তয়া খলু কৈকেয্যা ভরতস্য কৃতে অহং রাজ্যাৎ নির্ব্বাসিতঃ—তস্যাঃ এব পুত্রো ভরতঃ অত্র আগতঃ। নূনম্ তস্য মনসি পাপং বর্ত্ততে অতএব তস্য বচনস্য প্রতিবচনং ন দাতব্যম্"—ইত্যেব বিবিচ্য কিং ন রামঃ, অন্যঃ কশ্চিদ্বা ন মে বচনস্য উত্তরং দদাতি॥ 'রূপসাদৃশ্যম্' রামস্য রূপেণ সহ অস্য আগন্তুকস্য সাদৃশ্যং বর্ত্ততে।

Notes

1. क्लेदयति—क्लिद + णिच + लट् ति ।

2. Remark—Here all editors read कथम् in Bharata's speech, but we suggest कष्टम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. रूपसादृश्यम्—रूपस्य सादृश्यमिति इतत ॥

N. B.—Due to the similarity of Bharata's persons etc with Rama, Lakshman became astounded; in the next moment he corrected his error in the next sloka.

मुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।
द्युतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Prose.—(अस्य) मुखम् तु आर्यास्याभम् शशाङ्कमनोहरम् अनुपमम् (भवति)। (अस्य) पीनं वक्षः सुरारिशरक्षतम् मम पितृसमम् ; द्युतिपरिवृतः जगत्प्रियदर्शनः अयं तेजोराशिर्नरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनो वा ।

Eng. His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparalleled ; his wide chest resembles that of my father, pierced by the arrows of the enemy of Indra ; is this heap (mass) of majesty encircled by radiance and appearing agreeable (pleasing) to the (people of) the world, the ruler of men or gods, or the killer (destroyer) of the demon Madhu (Madhusudan—) himself ?

Beng.—ইহার মুখখানি ঠিক আর্য্য রামচন্দ্রের মুখের আভাযুক্ত; চন্দ্রের ন্যায় মনোহর এবং তুলনা রহিত। ইহার বিশাল বক্ষাস্থল ইন্দ্র-রিপুরশরেবিক্ষত আমার পিতার বক্ষের ন্যায়। দ্যুতিমণ্ডিত জগৎ-নিবাসীর প্রিয়দর্শন এই তেজোরাশি কি নরপতি অথবা সুরপতি অথবা স্বয়ং মধুসূদন।

Tika.—रूपसादृश्यम् विवृणोति—'अस्य' मम पुरतः स्थितस्य (भरतस्य इत्यर्थः) 'मुखम् तु आर्य्यास्याभम्' आर्य्यस्य रामचन्द्रस्य यत् आस्यम् मुखम् अस्य आभा इव आभा यस्य तादृशम्। अस्य मुखस्य कान्तिस्तु रामवदनस्य कान्तिं बिभर्त्ति इत्यर्थः। इति रामेण सह अस्य रूपसादृश्यम्। (अपि च अस्य मुखम्) शशाङ्कमनोहरम् —चन्द्र इव अभिरामम्। (तथा) 'अनुपमम्' उपमारहितम्—अतुलनीयम् इत्यर्थः। (एवं च अस्य) पीनं स्थूलम् विशालमिति यावत् वक्षः 'सुरारि-शरक्षतम्' सुराणां योऽरिः शम्बरासुरः—येन सार्कं दशरथः विग्रहीतवान् तस्य शरैः बाणैः क्षतम् आहतम्, तथा आघातेन जनितं व्रणचिह्नम् मम पितृसमं मम पितुः दशरथस्य वक्षसः तुल्यम्। (तथाहि) 'द्युतिपरिवृतः' सर्व्वतः दीप्तिमण्डितः जगत्प्रिय-दर्शनः जगद्वासिनाम् प्रियमूर्त्तिः; 'अयम् तेजोराशिः' तेजसः पुञ्जः तेजसः पुञ्जीभूतविग्रहोऽयम् जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् देवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं मधुसूदनो वा मधुहन्ता सर्वलोकेश्वरो विष्णुर्वा भवेत्। इतिणोक्तम्॥

Notes

1. आर्य्यास्याभम्—आर्य्यस्य आस्यम् (मुखम्) इति ६तत्। तस्य आभा। सा इव आभा यस्य तदिति बहु—by "सप्तम्युपमानपूर्वस्य उत्तरपदलोपश्चवक्तव्यः"। Adj. to मुखम्।

2. शशाङ्कमनोहरम्—adj. to मुखम्। हरति इति हरः। हृ+अच् कर्त्तरि। मनसो हरः मनोहरः इति ६तत। शशः अङ्कः (अङ्के वा) यस्य स इति बहु—। शशाङ्क इव मनोहरम् इति उपमानसमासः।

3. सुरारिशरक्षतम्—सुराणाम अरिः ६तत्। तस्य शरः—६तत्। तेन

चतमिति ६तत् । The constructions are not fully explicit here; it runs thus सुरारिशरचतं यत् मम पितृवचः—तेन समम् अस्य पीनं वचः । This word may be taken as an adj. to वचः—the constrnction being अस्य सुरारिशरचतं पीनं वचः मम पितृसमः; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिशरचतं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. द्युति-परिहृतः—द्युत्या परिहृतः इति ३तत्; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । बहु— । पक्षे दर्शनप्रियः by the rule "वा प्रियस्य" । जगतां प्रिय-दर्शनः इति ६तत्; or first compound जगताम प्रियम्, then तादृशं दर्शनं यस्य स इति; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति ६तत् ।

7. नरपतिः—नराणां पतिरिति ६तत् ।

8. देवेन्द्रः—देवानाम इन्द्र इति ६तत् &c.

9. मधुसूदनः—मधोः (मधुदैत्यस्य) सूदनः इति ६तत् । सूदयति इति सूदि+ल्यु+कर्त्तरि । यद्वा-मधुसूदनशब्दस्य विशिष्य नन्द्यादिपाठात् कर्मोपपदादपि [ल्युः] ल्युः । मधुं सूदयतीति मधु+सूदि+ल्यु कर्त्तरि or ल्युट् । Note the climax here.

लक्ष्मणः—(सुमन्त्रं दृष्ट्वा) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्य, अभिवादये ।

लक्ष्मणः—एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात ! कोऽत्रभवान् ?

Eng. Lak.—(Having perceived Sumantra). Here is the venerable Sir.

Sumantra—Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior ; venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. (Eyeing towards Sumantra) Sir, who is he ?

Beng.—লক্ষ্মণ (সুমন্ত্রকে দেখিয়া) এ যে তাত। সুমন্ত্র—এই যে কুমার লক্ষ্মণ। ভরত—ও এ যে আমার পূজ্য। আর্য্য, অভিবাদন করি। লক্ষ্মণ—এস এস, দীর্ঘজীবী হও। (সুমন্ত্রকে দেখিয়া) তাত ইনি কে ?

N. B—Bhasa so Kalidasa makes Lak. senior to Bharat—See Intro.

Tika. & Notes—Easy

सुमन्त्रः—कुमार !

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्य तव द्वितीयः ।
यस्यानुजस्त्वम् स्वकुलस्य केतोस्तस्यानुजोऽयम् भरतः कुमारः ॥८॥

Prose.—अयं रघोश्चतुर्थः अजात् तृतीयः तव प्रकाशस्य पितुः द्वितीयः। स्वकुलस्य केतोः (रामरूपस्य) यस्य अनुजस्त्वम् अयं (हि) तस्यानुजः कुमारो भरतः।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng.—হে কুমার ইনি (পুরুষপরম্পরায়) রঘু হইতে চতুর্থ, অজ হইতে তৃতীয়, আর তোমার প্রসিদ্ধ পিতৃদেব হইতে দ্বিতীয়। স্বকুল-ধ্বজ রামচন্দ্রের তুমি অনুজ—ইনিও তাঁহারই অনুজ কুমার ভরত।

Tika.—'अयं रघोः चतुर्थः' वंशस्य पुरुषपरम्परया ; रघोः प्रपौत्रः इत्यर्थः । अजात् तृतीयः—रघुपुत्रात् वंश्य-पुरुषपरम्परया तृतीयः ; अजस्य पौत्रः इत्यर्थः । 'तव प्रकाशस्य' प्रसिद्धस्य पितुः द्वितीयः पूर्व्ववत् पुरुष-परम्परायाम् एव द्वितीयः । तव पितुरेव पुत्रः इत्यर्थः । [तर्हि कोऽयम ? उच्यते—]अयं हि 'स्वकुलस्य' आत्मकुलस्य रघुवंशस्य इत्यर्थः 'केतोः' ध्वजस्य जयपताकावत् गौरवस्थानस्य इत्यर्थः यस्य रामचन्द्रस्य त्वम अनुजः कनीयान् तस्यैव (अपरः) अनुजः कुमारः भरतः ॥ उपेन्द्रवज्रावृत्तम ॥

Notes

1. प्रकाशस्य—प्रकाशते इति प्रकाशः पचाद्यच् । Or प्रकाशः अस्ति यस्य इति प्रकाश + अच् by the rule अर्श आदिभ्योऽच, and hence meaning प्रकाश-शीलस्य = प्रख्यातस्य ; or better प्रकाशते अस्मात् इति प्र + काश् + घञ् अपादानवाच्ये । प्रभवः उत्पत्तिस्थानम् इत्यर्थः । तव प्रकाशस्य पितुः = तव प्रभवस्य पितुः = यः पिता तव प्रभवः (उत्पत्तिस्थानं) भवति तस्यैव इत्यर्थः ।

2. स्वकुलस्य—स्वं कुलं कर्मधा ; or स्वस्य कुलं ६तत् ; तस्य ।

3. केतोः—"यस्य" इत्यस्य विधेयपदम् । केतु = flag.

4. अनुजः—अनु (पश्चात्) जायते इति अनु + जन् + ड कर्त्तरि ।

लक्ष्मणः—एह्येहि इक्ष्वाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?) आयुष्मान् भव ।

असुरसमरदक्षैर्वज्रसंघृष्ट (संहृष्ट) चापै-
रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यः ।
रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो
भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

Prose.—असुरसमरदक्षैः वज्रसंघृष्टचापैः अनुपमबलवीर्यैः स्वैः कुलैः तुल्यवीर्यः (त्वम्) यज्ञविश्रान्तकोशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम् गुणानाम् भाजनं भव ।

Eng.—You come, come here. Darling, may good betide thee, may you live long. Equally vigorous as you are with the king of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderholt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted histreasury at the end of the Sacrifice he held.

Beng. লক্ষ্মণ—আইস ইক্ষ্বাকুকুলকুমার বৎস, আইস; মঙ্গল হোক, দীর্ঘজীবী হও। অসুরগণের সহিত সংগ্রামে দক্ষ, বজ্রের সহিত সংঘর্ষকারক ধনুর ধারক, অতুলবলবীর্য্যশালী নিজকুলের নৃপতিগণের সদৃশ বীর্য্যবান্ তুমি যজ্ঞান্তে রাজকোষ নিঃশেষকারী প্রসিদ্ধ রাজা রঘুর ন্যায় জগতে উজ্জ্বল গুণরাজির আধার হও।

Tika.—'असुरसमरदक्षैः' असुरैः दैत्यैः सार्द्धम् यः समरः संग्रामः तत्र दक्षैः कुशलैः। दशरथेन सह शम्बरासुरस्य संग्रामो लक्ष्यीकृतः। वज्रिण इन्द्रायुधेन अशनिना संघृष्टः प्राप्तसङ्घर्षः चापः धनुः येषां तादृशैः। येषां चापः वज्रेणापि साकं संघर्षं कृतवान् तादृशैः इत्यर्थः। अनेन राज्ञः दिलीपस्य यज्ञाश्वहरणकारणात् युवराजेन रघुणा सह इन्द्रस्य संग्रामः लक्ष्यीकृतः। अतएव अनुपमबलवीर्य्यैः अतुलनीय शक्तिसामर्थ्यैः स्वैः आत्मीयैः कुलैः लक्षणया वृत्त्या आत्मकुलोत्पन्नैः रघुदशरथादिभिर्नृपैः तुल्यवीर्य्यः समशक्तिः त्वम् यज्ञविश्रान्तकोषः स्वानुष्ठितस्य विश्वजितः यज्ञस्य अवसाने विश्रान्तः दानेन समाप्तिं नीतः वितरणेन क्षयं गमितः इत्यर्थः कोषः कोषो वा धनागारं यस्य तादृशः स प्रसिद्धः नरेन्द्रो रघुरिव [विश्वजिद्यागस्य सर्वस्वदक्षिणात्वात्] जगति 'भ्राजितानाम्' दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः; 'गुणानाम्' वीर्य्यदातृत्वादीनाम् 'भाजनम् आधारो भव'। मालिनीवृत्तम्।

Notes

1. असुरसमरदक्षैः—adj. to कुलैः। सुरविरोधी इति असुरः। विरोधार्थे नञ्तत्; for diff. senses of नञ्, compare "तत्सादृश्यमभावश्च तदन्यत्व"

तदल्पता अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्त्तिताः"। तेषां समरः ६तत्। तत्र दक्षः तैरिति ७तत् वा सुप् सुपा। See Tika also.

2. वज्रसंसृष्टचापैः—वज्रेण संसृष्टः or स सृष्ट इति ३तत्। तादृशाः चापाः येषां तैः बहु ; adj. to कुलैः। For the appropriate meaning of the epithet, see Tika. If the reading is संसृष्ट then it means मिलित come in contact, or दीप्तिमान् जातः (cp "इन्द्रलोकावजयाय सृष्टः" in manorama).

3. अनुपमबलवीर्य्यैः—adj. to कुलैः। अविद्यमाना उपमा यस्य अनुपमम् बहु by "नञोऽस्त्यर्थानां बहुव्रीहिः वा चोत्तरपदलोपो वक्तव्यः"। बलं च वीर्य्यं च इति बलवीर्य्ये। द्वन्द्वसमासः। अनुपमे बलवीर्य्ये येषां तैरिति बहु। The king's of solar races were all great fighters.

4. तुल्यवीर्य्यः—तुल्यं वीर्य्यं यस्य स इति बहु ; adj. to त्वम्।

5. यज्ञविश्रान्तकोशः—यज्ञे (यज् + नङ् = यज्ञः) (यज्ञान्ते) विश्रान्तः सहसुपा। वि + श्रम् + क्त कर्त्तरि, = विश्रान्त अवसितः इत्यर्थः। यज्ञविश्रान्तः कोशः यस्य स इति बहु। adj. to रघुः। Raghu performed विश्वजित् याग wherein he made दक्षिणा of all his riches. See ante and comp "तमध्वरे विश्वजिति निःशेषविश्राणितकोषजातम्" Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति ६तत् ; नरेषु इन्द्रः इति वा। नरः इन्द्र इव इति उपमितो वा। रघुः इत्यस्य विधेयपदम्।

7. भ्राजितानां—भ्राज् + क्त कर्त्तरि। भ्राजते = शोभते। Qual. गुणानाम्।

भरतः—अनुगृहीतोऽस्मि।

सू—कुमार! इह तिष्ठ। त्वदागमनम् आर्य्याय निवेदयामि।

भरतः—आर्य्य! अचिरमिदानीमभिवादयितुम् इच्छामि। शीघ्रं निवेद्यताम्।

सू—बाढ़म्। (उपेत्य) जयतु आर्य्यः! आर्य्य—

Eng. Bharat.—I have been obliged.

Lakshman—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshmana.—Yes ! (having approached) may you prosper sir ; Ho si·.

Beng.—ভরত—আমি অনুগৃহীত হইলাম। লক্ষ্মণ—কুমার এখানে একটু দাঁড়াও। আমি তোমার আগমন আর্য্যকে জানাই।

ভরত—আর্য্য ! ত্বরায় আর্য্যরামকে অভিবাদন করিতে ইচ্ছা করি। শীঘ্র জানান। লক্ষ্মণ—আচ্ছা। (অগ্রসর হইয়া) আর্য্যের জয় হৌক। আর্য্য—

Tika.—'अभिवादयितुम्' प्रणामं विधातुम्। अचिरं शीघ्रम्। जयतु = सर्वोत् कर्षेण वर्त्तताम्।

Notes

1. आर्याय—सम्प्रदाने चतुर्थी by the rule "क्रियया यमभिप्रैति सोऽपि सम्प्रदानम्—'This is भाष्य's view. But acc. to Vritti, सम्प्रदानत्व here comes by the varttika "क्रियाग्रहणमपि कर्त्तव्यम्"। Nagesha and others restrict this varttika "क्रियाग्रहणमपि—" to अकर्मक roots and some of them wish to parse such cases also as कर्मणि ४र्थी by the rule "क्रियार्थोपपदस्य च कर्मणि स्थानिनः"। Thus आर्यं प्रीणयितुम् निवेदयामि = आर्याय निवेदयामि (with suppression of the तुमुन्नन्त word and allowing ४र्थी in its कर्म)।

2. अभिवादयितम्—अभि + वद + णिच् तुमुन्।

3. जयतु—जि + लोट + तुप्। जि—to prosper ; intransitive use.

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।
संक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो भ्राता भ्रातृवत्सलो भरतः । ते रूपम्, आदर्शे इव यत्र (भ्रातरि) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভ্রাতা ভ্রাতৃবৎসল ভরত। আপনার রূপ আদর্শের ন্যায় যাহাতে সংক্রামিত হইয়া রহিয়াছে।

Tika.—'अयं ते दयितः प्रियः भ्राता भ्रातृवत्सलः' भ्रातृषु स्नेहमयः भरतः। ते रूपम् वर्णः आदर्शे इव दर्पणे इव यत्र यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । बिम्बस्य प्रतिबिम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य भरते दृश्यते इत्यर्थः ।

Notes.

1. दयितः—दय् + क्त कर्मणि । Qual. भ्राता ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सहसुपा । वत्स is a young one. Then we have मत्वर्थीय लच् as वत्सलः affectionate. लच् comes by the rule "वत्सांसाभ्यां कामबले" ।

3. संक्रान्तम्—सम् + क्रम् + क्त कर्त्तरि ; adj. to रूपम् ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

ल—आर्य ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालीक्रियताम् ते चक्षुः ।

सीता—अय्यउत्त किं भरदो आअदो [आर्यपुत्र ! किं भरतः आगत] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram—My darling Lakshman, is it that Bharat has arrived.

Lakshman.—Yes, sir.

Ram.—Maithili wide open (extend) your eyes to behold Bharat.

Sita.—Has Bharat come, my husband ?

Ram—Yes, Maithili.

Beng.—রাম—বৎস লক্ষ্মণ ! ভরত কি আসিয়াছে। লক্ষ্ম°—আজ্ঞে হা আর্য্য। রাম—মৈথিলি ! ভরতকে দেখিবার জন্য চক্ষু প্রসারিত কর। সীতা—আর্য্যপুত্র ভরত আসিয়াছেন কি ? রাম—হাঁ মৈথিলি।

Tika.—'मैथिलि' हे मिथिलाराजपुत्रि 'भरतावलोकनार्थं' भरतस्य दर्शनार्थम् 'चक्षुः नेत्र' विशालीक्रियताम्' प्रसार्य्यताम्। अपिच अयमपि मन्ये ध्वन्यते—भरतं प्रति सीतयाः मनः विरूपम्, यतः भरतस्यैव कृते रामः राज्यात् निर्वासितः बभूव। नेत्रस्य इन्द्रियाधिपस्य मनसः वशे तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य मुखम् द्रष्टुम् पराङ्मुखम् भवेदिव, परमधुना भरतः अभ्यागतः "सर्वस्याभ्यागतो गुरुः" "अरावप्युचितं कार्य्यमातिथ्यम् गृहमागते" इति भरतं द्रष्टुम् विरूपतावशात् सङ्कुचितम् सीतायाः नेत्रम् अधुना चित्तौदार्य्येण विशालीकर्त्तव्यम् इति रामचन्द्रः सीताम् एवम् कथयति उपदिशति च।

Notes

1. भरतावलोकनार्थं—भरतस्य अवलोकनम् इतत्। तस्मै इदम् इति चतुर्थी ततपुरुषे नित्यसमासः। "अर्थेन सह नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम्"।

(राम)—अद्य खल्ववगच्छामि पिता मे दुष्करम् कृतम्।
कीदृशस्तनयस्नेहोभ्रातृस्नेहोऽयमीदृशः ॥ १२ ॥

Prose.—पित्रा मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भ्रातृस्नेहः ईदृशः। तनयस्नेहः कीदृशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—আজ আমি বুঝিতেছি যে পিতা আমার (আমাকে বনে পাঠিয়ে) কি দুষ্কর কার্য্যই না করিয়াছেন। ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावं रामचन्द्रः सीतायै कथयति—पित्रा दशरथेन "दुष्करं" कर्त्तुम् अशक्यं 'कार्य्यम् कृतम्'। प्राणेभ्योऽपि प्रियांसं मां वनं प्रेरयित्वा पित्रा कीदृशं कर्त्तुम् अशक्यम् कार्य्यम् आचरितम्, तदद्य अत्र भरतस्य आगमनात् अहम् वोद्धुं शक्नोमि। 'अयम् भ्रातृस्नेहः ईदृशः' खलु, यत् सिंहासनं त्यक्त्वा भरतः अत्र प्राप्तः ; ननु एतादृक् चेत् बलीयान् भ्रातृस्नेहः तर्हि तनयस्नेहः अपत्यस्नेहः कीदृशः ? नूनं भ्रातृस्नेहात् अपि तनयस्नेहः बलीयान् [नीचगामी लोकमाया इतिस्मरणात्]। तादृशम् बलीयांसं तनयस्नेहं हृदये पुष्णता तथा कैकेयीवाक्यात् मां वनं प्रेरयता पित्रा मे कीदृक् कष्टमनुभूतम् इति अद्य मया अनुमीयते।

Notes

1. अथ किम्—These two अव्यय imply assent here.

2. अवगच्छामि—अव + गम् + लट् मि I understand.

3. दुष्करम्—दुर् + कृ + खल् कर्मणि। कर्त्तुम् अशक्यम्, दुःखेन क्रियते यत् तत्। For a similar sentiment, comp 'चक्रवाकी आरटति—दुष्करमहं करोमि" Sak III, and "वासवदत्ता—दुष्करमहं करोमि"—Swapna IV.

4. भ्रातृस्नेहः—भ्रातरि स्नेहः सप्तसुपा।

5. तनयस्नेहः—तनये स्नेहः सप्तसुपा। अपत्यस्नेह is stronger than भ्रातृस्नेह, so now Rama realises the sufferance of Dasaratha for his son (i. e. Rama himself).

ल—आर्य्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेश्यताम् कुमारः ।

ल—यदाज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? (Is he to be permitted to enter the cottage ?)

Ram.—My darling Lakshman ! is it that you want to follow your own wish (to safeguard me) in this respect ? Go let him enter quick with honour (or welcome him).

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ল—আর্য্য ! কুমার কি তবে প্রবেশ করিবেন। রাম—বৎস লক্ষ্মণ ! এ বিষয়ে কি তুমি নিজের অভিপ্রায় অনুসরণ করিতে ইচ্ছা করিতেছ ? যাও সাদরে কুমারকে সত্বর প্রবেশ করাও। ল—যে আজ্ঞা আর্য্য ! রাম—অথবা তুমি থাক।

Tika.—'प्रविशतु किम्' पर्णशालायाः अभ्यन्तरप्रवेशो भरतस्त्वया अनुमतः ? 'इदम्' भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् 'अनुवर्त्तयितुम्' अनुसारयितुम् । भ्रातुर्मेभरतस्य अत्र कुटीरस्य अभ्यन्तरे प्रवेशनम् रक्षकस्य तव इच्छासापेक्षम् भवितुम् नार्हति । क्षतं तव अस्मिन् सन्देहेन । स साधुरेव अतः ससम्भ्रमम् तम् शीघ्रं प्रवेशय इति भावः ।

NOTES

1. प्रविशतु—अनुज्ञायाम् लोट ।

2. इदम्—प्रयोज्यकर्म of अनुवर्त्तयितुम् । In अणिच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with णिच् we get त्वम् इदम् आत्माभिप्रायम् अनुवर्त्तयसे &c.

3. आत्माभिप्रायम्—आत्मनः अभिप्रायस्तमिति ६तत् ; obj. to अनुवर्त्तयितुम्।

4. अनुवर्त्तयितुम्—अनु + वृत + णिच तुम्।

5. सत्कृत्य—सत् + कृ ल्यप्। सत् = आदरे गतिः। See the rule "आदरानादरयोः सदसती"।

6. प्रवेश्यताम्—प्र + विश् + णिच लोट ताम् कर्मणि।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य।
तुषारपूर्णोत्पलपत्रनेत्रा हर्षास्रमासारमिवोत्सृजन्ती ॥१२॥

Prose.—मानहेतोस्तनये मातेव भावं निवेश्य तुषारपूर्णोत्पलपत्रनेत्रा आसारमिव हर्षास्रमुत्सृजन्ती इयं गच्छतु।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like (a pair of) lotus covered with dews.

Beng.—ভরতের সম্মানের জন্য সীতাদেবী স্বয়ংই পুত্রে মাতার ন্যায় ভাব (স্নেহভাব) ধারণ করিয়া এবং তুষারসনাথ পদ্মপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন।

Tika.— मानहेतोः' भरतस्य सम्मानहेतोः भरताय यथोचितम् सम्मानम् प्रदर्शयितुम् 'तनये पुत्रे मातेव जननी इव भावं निवेश्य' पुष्णती, यथा जननी पुत्रे स्नेहभावम् पुष्यति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुष्णती सती। [ननु कीदृशी सीता ?] 'तुषारपूर्णोत्पलपत्रनेत्रा' तुषारेण हिमेन शिशिरबिन्दुभिरित्यर्थः पूर्णं यत् उत्पलपत्रं कमलपत्रं तत्तुल्ये अभिरामे नेत्रे यस्यास्तादृशी सीता। [किं कुर्वती ?] आसारमिव वारिधारामिव हर्षास्रम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती 'इयं सीता स्वयमेव गच्छतु,' भरतस्य आनयनाय चलतु। उपजातिवृत्तम्।

Notes.

1. मानहेतोः—मानएव हेतुः कर्मधा। or मानस्य हेतुः इति ६तत्। हेतौ

प्रती or शेषे ह्वष्टी। Compare our notes under शकुन्तलाहेतोः in Sak. IV. Avoid the rule "षष्ठी हेतुप्रयोगे" here, for this applies where मान and हेतु are separate etc.

2. निवेशा—नि + विश् + णिच् + टाप्।

3. तुषारपूर्णोत्पलपत्रनेत्रा—तुषारेण पूर्णम् इति ३तत्। तादृशम् उत्पलपत्रम् इति कर्मधा। तुषारपूर्णोत्पलपत्रम् (तुषारपूर्णोत्पलपत्रमिव) नेत्रम् यस्याः सा इति बहु। abj. to इयम्।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती।

5. हर्षास्रम्—हर्षजम् अस्रमिति शाकपार्थिवादित्वात् तत्—। obj. to उत्सृजन्ती।

6. उत्सृजन्ती—उद् + सृज् शतृ स्त्रियाम्।

7. गच्छतु—अनुज्ञायाम् लोट्। Rama arranges this to show special honour to Bharata and that Sita may entertain good filial affection on such a saintly brother; Rama also well anticipates the tears that will come into their eyes due to a meeting at this stage and makes a happy provision in this way.

सीता—जं अय्यउत्तो आणवेदि। (उत्थाय परिक्रम्य भरतमवलोक्य) हम्—तदो तं वेलं दाणि णिक्कन्तो अय्यउत्तो। णहि णहि रामसादिस्सम्। [यत् आर्यपुत्र आज्ञापयति। हं ततस्ताम् वेलाम् इदानीम् निष्क्रान्त आर्यपुत्रः। नहि नहि रूपसादृश्यम्]।

सुमन्त्रः—अये वधूः।

Eng. Sita.—As my noble husband commands; (having risen, walking around and looking at Bharata) what! my

noble husband has also come out in this moment and is now here ! Oh, no no ; this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. সীতা—আর্য্যপুত্রের যে প্রকার আদেশ। (উঠিয়া পরিক্রম করতঃ ভরতকে অবলোকন করিয়া) আঁ! (আমিও এসেছি আর) আর্য্যপুত্রও সেই কালেই বাহির হয়ে এসেছেন। না না এ যে রূপসাদৃশ্য! সুমন্ত্র—অয়ে বধূ (যে)।

Tika.—'তাম্ বেলাম্' যস্যাম্ বেলায়াম্ অহম্ নিষ্ক্রান্তা তস্যামেব বেলায়াম্ 'ইদানীম্ নিষ্ক্রান্তঃ' তস্যাং বেলায়াম্ নিষ্ক্রম্য অধুনা অত্র উপস্থিতঃ ইতি ভাবঃ। ভরতে এবং সীতায়াঃ রামভ্রান্তিঃ, রূপসাদৃশ্যাৎ। ততঃ আত্মনঃ ভ্রমং বিজ্ঞায় কথয়তি—নহি নহি নৈবায়ম্ রামঃ অপিতু রূপসাদৃশ্যম্ বর্ণসাদৃশ্যং খলু।

Notes

1. হম্—It is an অব্যয় indicating সম্ভ্রম or better বিস্ময় here. She mistakes Bharata as Rama, due to রূপসাদৃশ্য and wonders how Rama too has come here by this time.

2. বেলাম্—obj by the dictum "অকর্মকধাতুভির্যোগে দেশঃকালোভাবো গন্তব্যোধ্বা চ কর্মসংজ্ঞকঃ ইতি বাচ্যম্"—যথা মাসম্ আস্তে, ক্রুহন্ স্বপিতি। ততঃ তস্যাং বেলায়াম্ নিষ্ক্রান্তঃ ইত্যর্থে তাং বেলাং নিষ্ক্রান্তঃ।

ভরতঃ—অয়ে ইয়মত্রভবতী জনকরাজপুত্রী।

ইদং তৎ স্ত্রীময়ং তেজো জাতং ক্ষেত্রোদরাদ্ধলাৎ।

জনকস্য নৃপেন্দ্রস্যতপসঃ সন্নিদর্শনম্॥ ১৪॥

Prose.—হলাৎ ক্ষেত্রোদরাৎ জাতম্ ইদং তৎ স্ত্রীময়ং তেজঃ। (ইদং হি) নৃপেন্দ্রস্য জনকস্য তপসঃ সন্নিদর্শনম্।

Eng.—This is that radiant (luminary) in the shape of a female that has been dragged up from underground by the

plough ; it is the best example (instance) of the austerities practised by Janaka the great king.

Beng.—হলকর্ষণে ক্ষেত্রমধ্য হইতে উৎপন্ন এই সেই স্ত্রীময়-তেজ। ইহা রাজা জনকের তপস্যার উত্তম নিদর্শন (দৃষ্টান্ত)।

Tika.—'हलात्' लाङ्गलात् लाङ्गलकर्षणेन इत्यर्थः लाङ्गलमाश्रित्य वा 'क्षेत्रोदरात्' क्षेत्रस्य भूमेः उदरात् अभ्यन्तरप्रदेशात् जातम् उत्पन्नम् 'इदं मम समक्षं स्थितं तत् स्त्रीमय' स्त्र्यवयवम् स्त्रीरूपमित्यर्थः तेजः ज्योतिः। अत्र सीता ज्योतिःस्वरूपेण वर्त्तते। तस्याः उत्पत्तिविषये, हलः पितृरूपेण क्षेत्रं च मातृरूपेण कल्पितम्। यथा पितुः मातुरुदरात् पुत्रो जातो भवति एवं हलात् (पितृरूपात) क्षेत्रस्य (मातृरूपस्य) उदरात् (गर्भात्) इदं ज्योतिरुत्पन्नं, तत् सीतारूपायाः स्त्रियाः अवयवं गृहीत्वा मम पुरतस्तिष्ठतीति भावः। [ननु कथम् अस्य उत्पत्तिरिति उत्तरं पठति—] इदं हि 'नृपेन्द्रस्य राजर्षेः जनकस्य तपसः' तपस्याचरणस्य 'उत्तमं निदर्शनम्' उदाहरणम्। जनकः तपस्याबलात् क्षेत्रमध्यात् ईदृशं ज्योतीरूपं कन्यारत्नं लब्धवान् इति भावः। तपस्यायाः खलु फलमिदं सीता इत्यर्थः।

Notes.

1. हलात्—"भुवः प्रभवः" इति अपादाने पञ्चमी। Some say हलयोगम् प्राप्य इति ल्यब्लोपे ५मी ; but it is better to take it as an instance of "भुवः प्रभवः" provided the plough is considered as the father. We apply the rule "भुवः प्रभवः" here, for she was already existing in हल (the father) as तपस्तेजः।

2. क्षेत्रोदरात्—क्षेत्रस्य उदरम् इति ६तत्। अपादाने ५मी by the rule "जनिकर्त्तुः प्रकृतिः"। We apply "जनिकर्त्तुः प्रकृतिः" here, for she was not existing in any form in क्षेत्रोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्य इति अवयवार्थे मयट् प्रत्ययः।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा।

भरतः—आर्यं अभिवादये। भरतोऽहमस्मि।

सीता—(आत्मगतम) ण हि रूवम् एव्व। सरजोओ वि सो एव्व। (प्रकाशम्) वच्छ ! चिरं जीव। [नहि रूपमेव। स्वरयोगोऽपि स एव। वत्स ! चिरंजीव]।

भरतः—अनुगृहीतोऽस्मि।

सीता—एहि वच्छ ! भादुमणोरहम पुरेहि। [एहि वत्स, भ्रातृमनोरथं पूरय]।

सुमन्त्रः—प्रविशतु कुमारः।

भरतः—तात इदानीम् किं करिष्यसि।

Eng. Bh.—Madam, I salute the ; I am Bharat.

Sita.—(To herself) not only the appearance (frame of the body) but the voice too is the same (indentical with Ram) ; (aloud) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brother's desire.

Sumantra.—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যে আমি আপনাকে প্রণাম করিতেছি। আমি, ভরত। সীতা—(স্বগত) শুধুরূপ নয় কণ্ঠস্বরও সেই (রামেরই মত)। (প্রকাশ্যে) বৎস ! চিরজীবী হও। ভরত—কৃতার্থ হইলাম। সীতা—এস বৎস ! ভ্রাতার মনোরথ পূর্ণকর। সুমন্ত্র—কুমার প্রবেশ করুন। ভরত—তাত। আপনি তবে এখন কি করিবেন।

Tika.—'स्वरयोगः' कण्ठस्वरः। भ्रातृमनोरथम् रामचन्द्रस्य इच्छाम्, सा तु, इच्छा कुटीरस्य अभ्यन्तरे प्रवेशरूपा।

Notes

1. स्वरयोगः—स्वरस्य योगः इति ६तत्। स्वरयोजना। कण्ठे स्वरसंयोगः इत्यर्थः

2. जीव—लोट् in the sense of benediction (आशिस); by the rule "तुह्योस्तातङ् आशिषि etc"—we may have another alternative form as जीवतात्।

3. भ्रातृमनोरथम्—भ्रातुः मनोरथः इति ६तत्। तम्, obj. of पूरय

4. प्रविशतु कुमारः—Sumantra thus rather tries to avoid going before Rama and be an ill-reporter.

सुमन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे।
विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

Prose.—अहं पश्चात् प्रवेक्ष्यामि। नराधिपे स्वर्गं याते विदितार्थस्य रामस्य एतत् मम पूर्वदर्शनम् स्यात् or भवति।

Eng.—I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. সুমন্ত্র—আমি পশ্চাৎ প্রবেশ করিব। মহারাজ স্বর্গ গমন করিলে, ঐ বৃত্তান্ত রামচন্দ্র বিদিত হওয়ার পর তাঁহার সহিত এই আমার প্রথম সাক্ষাৎ।

Tika.—'अहं पश्चात्' तव प्रवेशस्य अन्ते 'प्रवेक्ष्यामि' प्रवेशम् करिष्यामि। 'नराधिपे राजनि स्वर्गं याते' मृते सति 'विदितार्थस्य' विदितः ज्ञातः अर्थः राज्ञः मरणवृत्तान्तोयेन तस्य रामस्य एतत्' वर्त्तमानस्य मम 'से पूर्वदर्शनं' प्रथमः एव साक्षात्कारः स्यात्। अतएवाहं पश्चात् प्रवेक्ष्यामि।

Notes

1. प्रवेक्ष्यामि—प्र + विश् + लृट् स्यामि।

2. याते—adj. to नराधिपे (which has भावे ७मी)।

3. नराधिपे—नराणाम् अधिपस्तस्मिन्निति भावे ७मी by "यस्य च भावेन भावलक्षणम्"।

4 विदितार्थस्य—विदितः अर्थः येन तस्य इति बहु। The क्त in विदित is used in the sense of आसन्नमविष्यत्। the rule is "वर्त्तमानसामीप्ये वर्त्तमानवद्वा"। For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितार्थ, as ज्ञास्यमानार्थ।

5. पूर्वदर्शनम्—पूर्वं दर्शनमिति कर्मधा।

6. रामस्य – सम्बन्धविवक्षायां षष्ठी or कर्मणि षष्ठी (see Remark).

7. मम—कृद्योगे कर्त्तरि षष्ठी।

Remark.—The rule उभयप्राप्तौ कर्मणि bars ६ष्ठी in मम; but still it is not quite ungrammatical. Bhattoji writes—"केचिद-विशेषेणविभाषामिच्छन्ति शब्दानामनुशासनम् आचार्य्यस्य आचार्य्येण वा।"

भरतः—एवमस्तु। (राममुपगम्य) आर्य्य, अभिवादये भरतोऽहमस्मि।

रामः—(सहर्षम्) एह्येहि इक्ष्वाकुराजकुमार! स्वस्ति। आयुष्मान् भव।

Eng. Bh.—Let it be so ; (having approached Ram). Sir, I am Bharat. I salute thee.

Ram.—(With joy) come Prince of Ikshvaku race! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাহাই হউক। (রামসমীপে গিয়া) আর্য্য! আমি ভরত, আপনাকে প্রণাম করিতেছি। রাম—(সানন্দে) এস! এস! ইক্ষ্বাকুরাজকুমার। স্বস্তি (বা—মঙ্গল) হোক। দীর্ঘজীবী হও।

Tika.—एह्येहि = एहि एहि इति [सम्भ्रमे द्विरुक्तिः] ; आगच्छ इत्यर्थः।

Nontes

1. Remark—Most of the editions read इक्ष्वाकुकुमार here and elsewhere but we propose to read इक्ष्वाकुराजकुमार or इक्ष्वाकु-कुलकुमार instead, in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-
मालिङ्गमां सुविपुलेन भुजद्वयेन ।
उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय। सुविपुलेन भुजद्वयेन मामालिङ्ग। शरदिन्दुकल्पम् इदम् आननमुन्नामय। व्यसनदग्धमिदं शरीरम् प्रह्लादय।

Eng.—Extend your chest which is big (broad) like a folded door-panel (or which equally measures with a folded door panel). Embrace me with your (extremely) long arms. Raise up your face that resembles (or looks like) the autumnal moon. Gladden as well this person of mine fed up with adversity.

Beng.—সম্পুটিত কপাটতুল্য তোমার বক্ষঃস্থল প্রসারিত কর। সুবিপুলবাহুদ্বয়দ্বারা আমায় আলিঙ্গন কর। শরদিন্দুকল্প এই মুখ উন্নমিত কর। ব্যসনদগ্ধ এই আমার শরীরকে আহ্লাদিত কর।

Tika.—'कपाटपुटप्रमाणम्' सम्पुटितकपाटतुल्यपरिमाणविशिष्टम् 'वक्षः प्रसारय' विस्तारय। 'सुविपुलेन अतिविशालेन भुजद्वयेन' बाहुद्वयेन 'माम् आलिङ्ग'। 'शरदिन्दुकल्पम्' शरत्कालीनचन्द्र इव शोभनम् 'इदम् आननम् उन्नामय' उत्तोलय। 'व्यसनदग्धम्' आपत्पीडितम् 'इदम् मे शरीरम् प्रह्लादय' आनन्दय, शीतलय इति यावत्। वसन्ततिलकं वृत्तम् ॥

Notes

1. कपाटपुटप्रमाणम्—कपाटयोः पुटः or पुटम् इति ६तत्। स (एव) प्रमाणं यस्तदिति। Broad chest is so compared by the poets, cp. "कपाटवक्षाः" in Rag. III, 34. and "व्यूढोरस्कः वृषस्कन्धः शालप्रांशुः महाभुजः" in Rag I.

2. प्रसारय—प्र + सृ णिच् + लोट हि।

3. सुविपुलेन—सुष्टु विपुलमिति प्रादि।

4. भुजद्वयेन—भुजयोर्द्वयं तेन इति ६तत्। करणे ३या।

5 शरदिन्दुकल्पम्—शरदः इन्दुरिति ६तत्। ईषदूनः शरदिन्दुरिति कल्पप् प्रत्ययः by "ईषदसमाप्तौ कल्पब्देश्यदेशीयरः"। Qual. आननम्।

6. उन्नामय—उद् + नम् + णिच + लोट हि। The Ganasutra 'ज्वलह्वलह्मलनमामनुपसर्गाद्वा" directs optional मित्त्व of अनुपसृष्ट नम, and compulsory मित्त्व of सोपसृष्ट नम when णिच् follows. How then do you get दीर्घ here when णिच् follows? This is usually supported by first getting पचन्त उन्नामशब्द and then adding णिच् to it, or betterby resorting to व्यवस्थितविभाषा in the rule "मितांह्रस्वः" by dragging down "वा" from its previous rule "वा चित्तविरागे"। Thus Bhattoji says "कथं तर्हि प्रज्वालयति, उन्नामयतीति? पचन्तात् 'तत्करोति' इति णौ। कथं संक्रामयतीति? 'मितां ह्रस्वः' इति सूत्रे 'वा चित्तविरागे' इत्यतो 'वा' इत्यनुवर्त्य व्यवस्थितविभाषाश्रयणात् इति वृत्तिकृत्। एतेन धुर्यान् विश्रामय इत्यादि व्याख्यातम्"।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति ३तत्। Rama's body and so mind is already overpowered and burnt down by this adverse change (व्यसन or विपद्)!

भरतः—अनुगृहीतोऽस्मि।

सुमन्त्रः—(उपेत्य) जयतु आयुष्मान्।

Eng. Bharat.—I am obliged.

Sumantra.—(Having approached) May the long-lived one be prosperous.

Beng. ভরত—অনুগৃহীত হইলাম। সুমন্ত্র—(নিকটে গিয়া) আয়ুষ্মানের জয় হোক।

Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्व्वं स्वसैन्यैरभिसुरसमये स्वं समानैर्विमानै-
र्विख्यातो यो विमर्द्दे स स इति बहुशः सासुराणां सुराणाम्।
स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तम्।
स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७॥

Prose.—यः पूर्वं सासुराणाम् सुराणाम् विमर्द्दे अभिसुरसमये स्वैन्यैः (सह) समानैः विमानैः स्वं गत्वा स स इति बहुशः विख्यातः (बभूव), स श्रीमान् त्यक्तदेहः नरेन्द्रः दयितम् स्नेहवन्तमपि भवन्तम् विना स्वर्गस्थः (सन्) साम्प्रतम् किं नरेन्द्रैः स्वैः पितृभिः (सह आत्मानम्) रमयति ?

Eng. R—Alas ! my father ! that glorious king, having given up his body (left his body) is now putting up in heaven without you the affectionate and beloved one and (is) sporting with (or pleasing himself in company of) his ancestral kings there—the king who became many times renowned being referred to as "it is he" "it is he" when he formerly went up to heaven with his army in aerial cars equalling those of gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্ব্বে অসুর ও দেবগণের যুদ্ধে যাত্রাকালে স্বসৈন্যে দেবগণের তুল্যবিমানে স্বর্গে গিয়া "সেই" "সেই" ইতি বহু প্রকারে বিশ্রুত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

স্নেহময় তোমাকে ছাড়িয়া স্বর্গত হইয়া এখন কি স্বীয় পূর্ব্বপুরুষগণসহ আনন্দ করিতেছেন ?

Tika.—'হা তাত' পিত: সুমন্ত্র ['তাত' ইতি বৃদ্ধে পিতৃতুল্যে সুমন্ত্রে সসম্মানং সম্বোধনম্] 'য:' দশরথ: 'পূর্ব্বং' পুরা সাসুরাণাম্ অসুরসহিতানাম্ 'সুরাণাম্' দেবানাম্ 'বিমর্দ্দে' পরস্পরযুদ্ধে 'অভিসরিসময়ে' অভিযানকালে 'স্বসৈন্যৈ:' আত্মন: সৈনাদলৈ: সহ 'সমানৈ:' দেববিমানতুল্যৈ: 'বিমানৈ:' ব্যোমযানৈ: 'খম্ স্বর্গং গত্বা' "স স" অয়ং স দশরথ: অস্মাকম্ সাহায্যার্থম্ য আগত: 'ইতি বহুশ:' বহুবারম্ বিখ্যাত: বিশ্রুত: 'বভূব স শ্রীমান্' ঐশ্বর্য্যশালী ঋদ্ধিমান্ ইতি যাবৎ তপোবনম্ অগত্বা ঐশ্বর্য্যং ভুঞ্জান: এব ইত্যর্থ: 'ত্যক্তদেহ:' পরিত্যক্তকলেবর: মৃত: ইত্যর্থ: নরেন্দ্র: রাজা দশরথ: 'দয়িতম্' আত্মন: প্রিয়ং স্নেহবন্তম্ পিতৃবৎসলম্ অপি 'ভবন্তম্' সুমন্ত্রং বিনা সুমন্ত্রং বিহায় স্বর্গস্থ: স্বর্গবাসী সন্ সাম্প্রতম্ অধুনা কিং নরেন্দ্রৈ: রাজভি: (কৈ: রাজভি: ?) 'স্বৈ: পিতৃভি:' আত্মন: পূর্ব্বপুরুষৈ:—রাজপদবীভাগ্‌ভি: আত্মন: 'পূর্ব্বপুরুষৈ: সহ রময়তি' ক্রীড়তি, স্বর্গসুখম্ অনুভবতি=আত্মবিনোদম্ করোতি ইতি। স্রগ্ধরাবৃত্তম্। লক্ষণমস্য শকুন্তলায়াং (I. sl. 7) দ্রষ্টব্যম্ ॥

Notes

1. সাসুরাণাম্—অসুরৈ: সহ বর্ত্তমানা: যে তেষামিতি বহু। adj to সুরাণাম্ (wh. has ষষ্ঠী, related to বিমর্দ্দে)।

2. বিমর্দ্দে—ভাবে ৭মী। পরস্পরসংঘর্ষে সতি ইত্যর্থ: ; or অধিকরণে ৭মী।

3. অভিসরিসময়ে—Both অভিসরি and অভিসরী meaning expedition are correct ; see also ante. অভিসর্য্যা: সময়স্তস্মিন্নিতি ৬তৎ। অধিং ৭মী।

4. স্বসৈন্যৈ: has সহশব্দযোগে ৩য়া and বিমানৈ: has করণে ৩য়া ॥ বহুবারম্ ইতি বহু+শস্=বহুশ: by "বহ্বল্পার্থাৎ শস্ কারকাদন্যতরস্যাম্"। Adverb. qual. বিখ্যাত:।

5. ত্যক্তদেহ:—ত্যক্ত: দেহ: যেন স ইতি বহু।

6. স্বর্গস্থ.—স্বর্গে তিষ্ঠতি ইতি স্বর্গ+স্থা+ক কর্ত্তরি। Pred. to স: ।

7. रमयति—रम्+णिच+लट+तिप। आत्मनम् रमयति इत्यर्थः। Construe स किं स्वैः पितृभिः सह (आत्मानं) रमयति। रमते also may serve the purpose here. Rama seeing Sumantra, the charioteer of Dasaratha—Sumantra who never forsook him, now alone, infers his father's calamity and puts the question of his father's death hesitatingly in this way, Mark the allitertion in this sloka.

8. Remark—समानैः विमानैः—This means that the "cars were equal to god's cars." Either gods provided them with such cars or the kings of the solar race had such powerful cars. Thus Rag. V. says that Raghu's car was unhampered is its course, and by it he proposed to go out on an expedition against Kuvera even.

सुमन्त्रः (सश्लोकम्)—

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य।
बहुविधमनुभूय दुष्प्रसह्यं गुणा इव बहुवपराद्धमायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्य अनाथताम् (च) बहुविधं दुष्प्रसह्यम् (दुःखम्) अनुभूय (मे) आयुषा गुणै बहु अपराद्धमिव॥

Eng.—The duration of my life has been such guilty as it were in point of its longevity, as it has experienced various unbearable things e. g. the death of the king, the exile of yours, the grief of Bharat, as well as the loss of a ruler of the dynasty.

Beng.—রাজার মৃত্যু; আপনার প্রবাস, ভরতের বিষাদ, বংশের অনাথত্ব (প্রভৃতি) নানাবিধ সহনাতীত দুঃখ অনুভব করিতে হওয়ায় আমার পরমায়ু, (পরমায়ুর দীর্ঘত্ব) গুণ যেন বহুভাবে অপরাধীই হইয়াছে।

Tika.—'नरपतिनिधनम्' राज्ञः दशरथस्य मृत्युम् 'भवत्प्रवासम्' भवतः निर्वासनं 'भरतविषादम्' भरतस्य त्वद्वियोगजनितां विषण्णताम् भवत्प्रवासहेतोः दुःखम् इत्यर्थः 'कुलस्य रघुवंशस्य अनाथताम्' नेतृहीनत्वं राजनि मृते, भवति निर्वासिते एवं च भरते राज्यं स्वीकर्तुम् अनिच्छुके सति, अभिषेकं हित्वागते सति सञ्जातं वंशस्य नाथहीनत्वम् इति भावः। च एवं बहुविधं" विविधप्रकारम् 'दुष्प्रसह्य' सहनातीतम् दुःखम 'अनुभूय' स्थितस्य मे 'आयुषा गुणे' दीर्घत्वगुणविषये आयुषः दीर्घत्वे 'बहु, नितराम् अपराद्धम्' कृतापराधमिव इति अहम् मन्ये। मम आयुः दीर्घम् सत् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वरूपो गुणः एव अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम्। मम आयुषः दीर्घत्वरूपगुणः अत्र दोषाय कल्पते इति भावः। [तथा चोक्तं वङ्ग-भाषायाम्—'गुण हये दोष हल विद्यार विद्याय"—विद्यासुन्दर]। पुष्पिताग्रा वृत्तम् ॥

Notes

1. भरतविषादम्—भरतस्य विषादः (तद्वियोगजन्या ग्लानिः) तमिति ६तत् । All obj. of अनुभूय।

2. अनाथताम्—अविद्यमानः नाथो यस्य बहु। तस्य भावः। इति तल् प्रत्ययः। ताम् (obj. of अनुभूय = अनु + भू + ल्यप्)।

3. बहुविधम्—बह्व्यः (बहवो वा) विधा यस्य तदिति बहु। Qual. दुःखम् (understood).

4. दुष्प्रसह्यम्—सह + यत् कर्मणि = सह्यम्। प्रकर्षेण सह्यम् इति प्रसह्यम्। दुःखेन प्रसह्यम्—प्रादितत्—adj. qual. दुःखम् understood; or प्र + सह + यत प्रसह्यम। दुःखेन प्रसह्यम्। The reading दुष्प्रसहम with खलु also may serve our purpose, but the meter suffers. "इदुदुपधस्य चाप्रत्ययस्य" इति अत्र षत्वम।

5. गुणे—विषयाधिकरणे ७मी।

6. बहु—adv. qual. अपराद्धम। अपराद्धम् – Its अनुक्तकर्त्ता is आयुषा।

सीता—रोदन्तं अय्यउत्तम् पुणो वि रोदावोअदि तादो।
[रुदन्तम् आर्य्यपुत्रम् पुनरपि रोदयति तातः]।

रामः—मैथिलि ! एषः पर्य्यवस्थापयामि आत्मानम्। वत्स लक्ष्मण ! आपस्तावत्।

लक्ष्मणः—यदाज्ञापयति आर्य्यः।

भरतः—आर्य्य ! न खलु न्याय्यम्। क्रमेण शुश्रूषयिष्ये। अहमेव यास्यामि। (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः।

Eng. Sita—Sir ! my noble husband is already wailing ; and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat—Sir ! it is not proper. In consideration of the order of juniority (according to juniority) I should render service. Myself shallgo, (takes pitcher, goes out and entering again) here is water.

Beng. সীতা—আর্য্যপুত্র সদাই কাঁদ্‌ছেন তাকে আবার কাঁদান্ কেন তাত ! রাম—মৈথিলি ! এই আমি নিজেকে স্থির কর্‌ছি। বৎস লক্ষ্মণ ! জল (আন)। লক্ষ্মণ—আর্য্যের যেরূপ আদেশ। ভরত—আর্য্য ! এত ঠিক হলনা। (বয়সের) ক্রম অনুসারে আমি শুশ্রূষা করিব। আমিই যাই। (কলস লইয়া বাহিরে গিয়া পুনরায় প্রবেশ করিয়া) এই জল।

Tika.—'रुदन्त' सद व पितृशोकेन क्रन्दन्तम्। 'पर्य्यवस्थापयामि'—आत्मानम् प्रकृतिस्थम् करोमि। आत्मानं स्वाम् प्रकृतिमापादयामि। 'न खलु न्याय्यम्

कनीयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम् प्रतिभाति। अतः 'क्रमेण' वयसः क्रमम् अनुसृत्य। 'शुश्रूषयिष्ये' शुश्रूषाम् करिष्ये। यतः अहम् लक्ष्मणादपि यवीयान् अतो मयैव प्रथमं शुश्रूषा विधेया इति भावः।

Notes

1. रुदन्तम्—रुद् + शतृ + द्वितीया एकवचनम्। Qual. आर्य्यपुत्रम्।

2. रोदयति—रुद् + णिच् + लट् तिप्। Nom. तातः।

3. पर्य्यवस्थापयामि—परि + अव् + स्था + णिच् + लट मिप।

4. आपस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवाद।

5. क्रमेण—प्रकृत्यादित्वात् तृतीया। or better हेतौ तृतीया; comp "क्रमादमुं नारद इत्यबोधि सः"।

6. शुश्रूषयिष्ये—श्रु + सन + णिच + लृट से। अत्र स्वार्थे णिच्। वा शुश्रूषां करिष्ये इति शुश्रुषा + ('तत्करोति' इति) णिच + लृट से। "प्रातिपदिकाद् धात्वर्थे णिच् बहुलमिष्टवच्च" इति अत्र आकारलोपः। "णिचश्च" इति कर्त्तृगामिनि क्रियाफले सति आत्मनेपदम्। Similarly parse लक्ष्मणः शुश्रूषयतु and शुश्रूषय भगवन्तम् &c—these taking परस्मैपद due to nonconsideration of कर्त्रभिप्रायफलता। शुश्रूषिष्ये without णिच् also serves the purpose here. In this case आत्मनेपद will come by the rule "ज्ञाश्रुस्मृदृशां सनः"। Comp "शुश्रूषस्व गुरुजनम्"—Sak. IV.

Remark.—Bhasa all along takes Bharat as the junior to Lakshman as in Raghu XIII, 72 and 73. But others such as Mallinath, take Lakshman as junior to Bharat.

रामः—(आचम्य) मैथिलि! विश्रोथ्येते खलु लक्ष्मणस्य व्यापारः।

सीता—अय्यउत्त! णं इदिणापि सुस्सूसइदव्वो। [आर्य्यपुत्र! ननु एतेनापि शुश्रूषयितव्यः]।

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु ! तत्रस्थो मां भरतः शुश्रूषयतु ।

भरतः—प्रसीदतु आर्य्यः ।

Eng. Ram.—(Having sipped water). Maithili, the services of Lakshman are (or Lakshman's engagement in waiting upon me is) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me here and let Bharat attend to my business (or render me services) there (at Ayodhya).

Bharat.—Be propitious Sir !

Beng. রাম—(আচমন করিয়া) মৈথিলি ! লক্ষ্মণের কার্য্যে ব্যাপৃতি কমিয়া আসিতেছে। সীতা—আর্য্যপুত্র ! ইহারও ত তোমায় শুশ্রূষা করা কর্ত্তব্য। রাম—ঠিক কথা। লক্ষ্মণ এখানে শুশ্রূষা করুন। আর ভরত সেখানে (অযোধ্যায়) থাকিয়া আমার শুশ্রূষা করুন। ভরত—আর্য্য ! প্রসন্ন হউন।

Tika.—विशीर्य्यते विशीर्णीभवति स्वल्पीभवति इत्यर्थः। व्यापारः सेवाकर्म्मणि व्यापृतिः। तत्रस्थः—अयोध्यास्थितः।

NOTES

1. विशीर्य्यते—वि + शृ + कर्म्मकर्त्तरि लट् ते। Comp. "मङ्गीतस्य व्यशीर्य्यत"—Purana ; and Manu II. all—"परस्तात् विशीर्य्यते"।

2. शुश्रूषयितव्यः—श्रु + सन् + णिच् (स्वार्थे) + तव्य &c. see ante also. Sita shows that though this is Lak's duty here, still it is not विशीर्ण (broken altogether), for Bharata as a younger brother has also a right to serve Rama always.

3. तवस्थः--तव + स्था + क कर्त्तरि। Being in अयोध्या।

4. शुश्रूषयतु—श्रु + सन् + णिच् (स्वार्थे) + लोट तुप्। Or शुश्रूषां करोतु इति शुश्रूषा + णिच् + लोट तु।

भरतः—इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा।

नाम्नैव भवतो राज्यं कृतरक्षं भविष्यति ॥ १९ ॥

Prose.—इह (अहम्) देहेन स्थास्यामि तत्र कर्मणा स्थास्यामि। भवत एव नाम्ना राज्यं कृतरक्षं भविष्यति (or भवतः नाम्ना एव etc).

Eng.—In body I shall stay here and in duty at Ayodhya. It is in your name (or by the force of your name) will the kingdom be governed (or protected).

Beng.—আমি দেহে এখানে রহিব আর কাজে অযোধ্যায় থাকিব। আপনারই নামে (অথবা আপনার নামেই বা নামমাহাত্ম্যেই) রাজ্য রক্ষিত হইবে।

Tika.—'इह' अस्मिन् आश्रमे 'अहं' देहेन कायेन स्थास्यामि'। अत्र अवस्थाय तव सेवायाम् व्यापृतो भविष्यामि इति भावः। परन्तु 'कर्मणा' राज्यपालनकार्येण अहम् 'तत्र अयोध्यायाम् स्थास्यामि'। अत्रैव अवस्थाय अहं प्रतिनिधिद्वारेण अयोध्याराज्यस्य शासनम् विधास्यामि। [अपितु इदमपि त्वया ज्ञेयं यत् नैव राज्यम् मम, परन्तु] 'भवतः एव राज्यम्' नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरेव इति घोषणया (यद्वा भवतः नाम्ना एव—भवतस्तथा मम च राज्ये अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन) 'राज्यं कृतरक्षं' कृतपरिपालनम् विहित-शासनम् इति यावत् 'भविष्यति' तव नाम्नः महिमानम् आकर्ण्य न कोऽपि राज्यम् अभिभवितुम् शक्नोति, अतो न कापि चिन्ता इति भावः।

Notes

1. देहेन, कर्मणा—करणे तृतीया।

2. स्थास्यामि—स्था + लृट + स्यामि।

3. नाम्ना—करणे तृतीया। The administration will go on smoothly in your name only.

4. कृतरक्षम्—कृता विहिता रक्षा रक्षणम् यस्य तदिति बहु। Adj. to राज्यम्। Should we read here—नाम्नैव भरतो राज्यं कृतरक्षं करिष्यति (?)।

Remark.—Bharat wants to govern the kingdom by a deputy on behalf of Rama's and his own self, acting also as the representative of Ramchandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अयोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः! मा मैवम्।

पितुर्नियोगादहमागतोवनम्
न वत्स! दर्पान्नभयान्नविभ्रमात्।
कुलं च नः सत्यधनं ब्रवीमि ते
कथं भवान् नीचपथे प्रवर्त्तते॥ २०॥

Prose.—हे वत्स! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विभ्रमात्; कुलं च नः सत्यधनम् इति ते ब्रवीमि। भवान् कथ नीचपथे प्रवर्त्तते।

Eng. Rama—Ho son of Kaikeyi! My darling! Do not say so. It is neither through vanity, nor out of fear, nor on on account of indiscrimination of my intellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt (or take to) the inglorious path ?

Beng. রাম—বৎস কৈকেয়ীমাতঃ। এরূপ বলিও না। বৎস! পিতৃনির্দ্দেশেই আমি বনে আসিয়াছি অহঙ্কারবশতঃ নহে, ভয় বা

বুদ্ধিভ্রংশ জন্যও নহে। তোমাকে বলিতেছি যে আমাদের বংশে সত্যই (পরম) ধন; (সুতরাং) তুমি কেন অসৎ পথে প্রবর্ত্তিত হইতেছ?

Tika.—বৎস! কৈকেয়ীমাতঃ! কৈকেয়ীপুত্র! মা মৈবম্ ব্রূহি! [কথম্ ইতি চেৎ শৃণু—] 'বৎস! অহম্ পিতুঃ নিয়োগাৎ' নির্দ্দেশাদেব বনমাগতঃ 'ন দর্পাৎ' সংসারাশ্রমং পরিত্যজ্য সন্ন্যাসাশ্রমে নিবৎস্যামীতি বৃথাগর্ব্বাৎ নাহম্ বনমাগতঃ। 'ভয়ান্ন' নৈব কস্যচিৎ প্রবলপ্রতিদ্বন্দ্বিনঃ ভীতিম্ আসাদ্য অহং রাজ্যং ত্যক্ত্বা বনমাগতঃ। 'বিভ্রমান্ন' বিভ্রমঃ মতিভ্রংশঃ। নাপি মে মতিভ্রংশোভূৎ যেন রাজ্যং বিহায় অহম্ বনবাসে মতিং কৃতবান্। ননু মদর্থে ত্বং রাজ্যং ত্যক্তবান্, নৈব অহং রাজ্যার্থী, ময়া প্রার্থিতস্ত্বম্ প্রত্যাগচ্ছ ইতি চেৎ উত্তরং পঠতি—] 'কুলং নঃ' অস্মাকং বিশ্রুতং কুলং 'সত্যধনং' অত্র সত্যম ধনমিব রক্ষণীয়ম। যদ্বা সত্যমেব অস্মৎকুলস্য ধনং ভবতি। ইত্যহম্ তে ব্রবীমি'। তথা সতি 'ভবান্ কথং নীচপথে' গর্হিতপথে প্রবর্ত্ততে বিচরিতুমিচ্ছতি। ননু পিতুরাদেশেন ত্বয়া ভরতেন অযোধ্যায়াম অবস্থায় চতুর্দ্দশবর্ষাণি রাজ্যম্ পালয়িতব্যম। তব অত্র অবস্থানেন পিতুরাজ্ঞা লঙ্ঘিতা ভবেৎ। কথম্ ত্বম পিতুরাজ্ঞালঙ্ঘনরূপে গর্হিতে মার্গে চলিতং প্রস্তৌষি। বংশস্থং বৃত্তম॥

Notes.

1. কৈকেয়ীমাতঃ—কৈকেয়ী মাতা যস্য স ইতি বহু। Acc. to some কৈকেয়ীমাতৃক also. See ante. Vocative case. It is better justified by the rule of Ramatarkabagish (the commentator of Mugdhaboth) that runs as মাতৃকস্য—মাতঃ etc. It has been explained before in the first and second acts which see.

2. নিয়োগাৎ—হেতৌ পঞ্চমী; or ল্যপ্‌লোপে ৫মী; নিয়োগমাশ্রিত্য ইত্যর্থঃ।

3. দর্পাৎ &c.—হেতৌ ৫মী। See Tika for meaning.

4. সত্যধনম্—সত্যং ধনং যস্য তদ্ ইতি বহু; adj. to কুলম। we can also read – কুলস্য নঃ সত্যধনং etc here.

5. नीचनथि—नीच: पन्थास्तस्मिन् इति कर्मधा। समासान्त by the rule "ऋक्पूरब्धू:पथामानक्षे"। A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. "भवादृशाश्चेत् अधिकुर्वतेरतिं हन्त हतामनस्विता" and "न्यायाधारा हि साधव:" &c

सुमन्त्र:— अथेदानीमभिषेकोदकं क्वतिष्ठतु।

राम:—यत्र मे मात्राऽभिहितं, तत्रैव तावत् तिष्ठतु।

भरत:—प्रसीदतु आर्य्य:। आर्य्य, अलमिदानीं व्रणे प्रहर्त्तुम्।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike (me) upon the sore.

Beng. সু—এখন তবে অভিবেকবারি কোথায় থাকিবে ? রাম—যেখানে আমার মা ব'লেছেন সেইখানেই থাকুক। ভ—আর্য্য প্রসন্ন হউন ! আর্য্য ! আর ক্ষতে আঘাত দিবেন না।

Tika.—अथेत्यादि। अधुना क्व अभिषेकोदकं तिष्ठतु [अथेति प्रश्न व अव्ययम्] यत्रेत्यादि—यत्र अभिषेक: मम माता कैकेय्या अभिप्रेतस्तस्य भरतस्यएव भवत् इत्यर्थ:। [कैकेय्या: अभिप्रायस्य उल्लेखेन व्यथितचेता: भरत: कथयति—] प्रसीदतु इत्यादि। कैकेयीचेष्टितम् आकर्ण्य मम हृदये व्रणम् खलु उत्पन्नम्। पुनरपि तस्य इङ्गित कृत्वा मम हृद्वेदनाया: उपरि मा आघातम् प्रयच्छ भ्रात: इत्यर्थ:।

Notes

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघासवत तादर्थ्ये तत्। Sumantra seeing both Rama and Bharata wailing asks as to who is to receive coronation now at Ayodhya.

2. प्रहर्तुम्—here तुम् is used instead of क्त्वा in connection with अलम्। This is peculiar with Bhasa. See ante.

3. अलं प्रणयप्रहर्तुम्—Kaikeyi's action has caused a wound in Bharata's heart ; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः
स खलु निभृतधीमांस्ते पिता मे पिता च।
सुपुरुष ! पुरुषाणाम् मातृदोषो न दोषो
वरद ! भरतमार्त्तम् पश्य तावद् यथावत् ॥ २१ ॥

Prose.—हे सुगुण ! त्वत्प्रसूतिर्ममापि प्रसूतिरपि। स खलु निभृतधीमान् ते पिता मे पिता च। सुपुरुष ! पुरुषाणाम् मातृदोषा दोषो न। हे वरद ! आर्त्तं भरतम् तावत् यथावत् पश्य।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour (or perspective).

Beng.—হে সুগুণ! আপনার যে বংশে জন্ম আমারও তাই। সেই স্থিরমতি আপনার পিতাই আমারও পিতা। হে সুপুরুষ! পুরুষের মাতৃদোষ ত দোষ নয়। হে বরদ, আর্ত্ত আমাকে ঠিক্‌ভাবে দেখুন।

Tika.—'सुगुण !' हे शोभनगुणशालिन् 'त्वत-प्रसूतिः' तव उत्पत्तिरूपं कुलं यस्मिन् कुले त्वमुत्पन्नः 'तत् कुलं' मम अपि प्रसूतिः' एकस्मिन्नेव कुले आवाम् जातौ इत्यर्थः। 'स खलु निभृतधीमान्' स्थिरमतिः 'ते पिता मे पिता च'। [ननु मातरौ

आवयाः भिन्नो तत्रैव विभेदः इति चेत उत्तरं पठति—] हे सुपुरुष ! श्रेष्ठजन ! 'पुरुषाणां मातृदोषः दोषो न'। मातुः खलु दोषेण पुत्राः नैव दूषिताः भवन्ति। अतः कैकेय्या कृतोऽपराधः न मयि संक्रमते इति भावः। 'हे वरद !' हे वरदानसमर्थ ! 'आर्तं' दीनं भरतं 'यथावत् पश्य' तावत् [तावदिति अवधारणेऽव्ययम्]। भरतस्य दैन्यं वीक्ष्य तस्य मनोभावम् विचार्य, नैव कैकेय्याः दोषेण तम् सापराधम् मन्यस्व। मालिनीवृत्तम्। (वरद इति सर्वत्रार्थकपदम्। अग्रे द्रष्टव्यम्)।

Notes

1. सुगुण—vocative case. शोभनाः गुणाः यस्य स इति बहु॰। Being गुणवान् you can easily see this—that we come from the same family, and consider me accordingly.

2. त्वत्प्रसूतिः—तव प्रसूतिरिति ६तत्। प्रसूतिः=वंशः here। प्रसूयते अस्मात् वा अस्यामिति प्र+सू+क्तिन् -पादाने अधिकरणवाच्ये।

3 निभृतधीमान्—नि+भृ+क्त=निभृतः वशीकृतः। Cp. "निभृतात्मज-भृत्यदाराः"—श्रीश्रीचण्डी। निभृता वशीकृता धीरिति कर्मधा। Controlled or trained intellect. स्थिरमतिः इत्यर्थः। सा अस्य अस्ति इति मतुप्। Qual. पिता। or—निभृतस्य जितेन्द्रियस्य असौ धीमान् च। Having such a पिता we are to be of good mentality.

4. सुपुरुष—शोभनः पुरुषः इति प्रादितत्; vocative. As a good personage you just consider that मातृदोष doesnot always attach a noble son.

5. मातृदोषः—मातुर्दोषः इति ६तत्।

6. आर्तम्—दीनम्; adj to भरतम्। By appeal to your merit you are reminded to judge me by thy own perspective, and being good वरद, permit me to serve you and do fulfil my prayer.

7. यथावत्—अव्ययम्। In true colour; in proper perspective.

सीता—अय्यउत्त। अदिकरुणं मन्तेअइ (दि ?) भरदो। किं दाणिं अय्यउत्तेण चिन्तीअदि। [आर्यपुत्र! अतिकरुणम् मन्त्रयते भरतः। किमिदानीम् आर्यपुत्रेण चिन्त्यते]।

Eng. Sita—My noble husband! indeed Bharat is talking very piteously. What is now being thought by my noble husband?

Beng. সীতা—আর্য্যপুত্র! ভরত অতি করুণভাবেই কথা বলছেন এখন আর্য্য কি চিন্তা করছেন?

Tika.—'अतिकरुणम्' अतिदीनम्। 'मन्त्रयते' कथयति आलपति इति यावत्।

Notes

1. अतिकरुणम्—adverb; अतिमात्रम करुणमिति प्रादितत। Sita thus interferes and appeals to Rama. Bharata is aggrieved due to his mother's fault and tries to atone for it and has appealed to you to judge him in true light. So please do so.

रामः—मैथिलि।

तं चिन्तयामि नृपतिं सुरलोकयातम्
येनायमात्मजविशिष्टगुणो न दृष्टः।
ईदृग्विधं गुणनिधिं समवाप्य लोके
धिग्भो विधेयदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—येन अयम् आत्मजविशिष्टगुणः न दृष्टस्तं सुरलोकयातम् नृपतिं (दशरथं) चिन्तयामि। ईदृग्विधं गुणनिधिम् (पुत्रं) समवाप्य (स्थितेषु) पुरुषोत्तमेषु विधेयैर्दिवलं (तर्हि) भो धिक्।

Eng. Rama.—Oh Maithili! I am thinking of that deceased monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regretable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate (or are overpowered by fate).

Beng. রাম—মৈথিলি, যিনি পুত্রের এরূপ অসামান্য গুণ দেখিতে পাইলেন না সেই পরলোকগত নৃপতির কথাই আমি চিন্তা করিতেছি। সংসারে এরূপ গুণসাগর (পুত্র) পাইয়াও যদি মহাপুরুষদের দৈবপ্রতাপ সহ্য করিতে হয় তবে ইহা বড়ই কষ্টের কথা।

Tika.—'येन राज्ञा आत्मजविशिष्टगुणः' आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसामान्यः गुणः उत्कर्षः, स च असाधारणभ्रातृभक्तिरूपः न दृष्टः 'तम् सुरलोकयात' देवलोकप्रस्थितम् 'नृपतिं चिन्तयामि', लोके' संसारे भुवने इत्यर्थः 'ईदृग्विधम्' एवम्प्रकारम् भरततुल्यम् 'गुणनिधिं' गुणसागरम् पुत्रम् इति यावत्। 'समवाप्य' प्राप्य अपि 'स्थितेषु' गुणवन्तं पुत्रम् अधिगतेषु अपि इत्यर्थः 'पुरुषोत्तमेषु' नरश्रेष्ठेषु 'विधेः दैवस्य यदि बलम्' पराभवसामर्थ्यम् अभिभवशक्तिरित्यर्थः तर्हि भो धिक् नूनं तत् कष्टदायकम्। [धिक् इति कष्टसूचकम् अव्ययम्]। अधिगतसुपुत्रेषु अपि नरश्रेष्ठेषु विधिः प्रभावं प्रदर्शयतिचेत् नूनं तत् दुःखप्रदम् इत्यर्थः। वसन्ततिलकं वृत्तम्॥

Notes

1. आत्मजविशिष्टगुणः—उक्तं कर्मणि १मा। आत्मनः जायते इति आत्मन् + जन् + ड। वि + शिष् + क्त = विशिष्टः। तादृशः गुणः इति कर्मधा। आत्मजस्य विशिष्टगुणः इति ६तत्।

2. सुरलोकयातम्—सुराणां लोकः ६तत्; तं यातस्तमिति २तत् वा better सुप्सुपा।

3. ईदृग् विधम्—ईदृशी विधा यस्य तम् इति बहु,। adj. to गुणनिधिम्। Note—the like produces the like "आकरे पद्मपुष्पाणां पद्मनेवोपजायते"।

4. समवाप्य—सम् + अव + आप + ल्यप्। To bring about समान

স্থ, স্থলে in such cases we are to make 'स्थितेषु' understood here. See Tīkā.

6. पुरुषोत्तमेषु—पुरुषेषु उत्तमः इति सुप्‌सुपा ; it not being a संज्ञा here. तेषु । विषये अधि' ७मी । पुरुषाणामुत्तमः as ६षि ६तत् is also correct.

रामः—वत्स ! कैकेयीमातः

यत् सत्यम् परितोषितोऽस्मि भवता निष्कल्मषात्मा भवां-
स्त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः ।
किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया
किञ्चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥ २३ ॥

Prose.—यत् भवता परितोषितोऽस्मि (तत्) सत्यम् (भवति)। भवान् निष्कल्मषात्मा। भवतः ख्यातैर्गुणैः निर्जितः (अतः) त्वद्वाक्यस्य वशानुगोऽस्मि। किन्तु नृपतेरेतद् वचः। तत् त्वया अनृतं कर्तुम् न युक्तम्। किञ्च ते पिता भवद्विधमुत्पाद्य मिथ्याभिधायी (कथं) भवतु ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of your calibre or standard come out a liar ?

Beng.—আমি সত্যই তোমার দ্বারা (তোমার ব্যবহারে) পরিতোষিত হইয়াছি। তুমি নিষ্পাপ। আমি তোমার প্রখ্যাত গুণের দ্বারা পরাজিত হইয়া তোমার বাক্যের বশবর্ত্তী হইলাম। কিন্তু রাজার এই বাক্য (আদেশ)—সেটা মিথ্যা করা (অন্যথা করা) তোমার উচিত নহে। আরও বিবেচনা কর তোমার পিতা তোমার ন্যায় পুত্রকে জন্ম দান করিয়া কি মিথ্যাভাষী হইবেন ?

Tika.—'यत (अहम्) भवता परितोषितोऽस्मि' सन्तोषितो भवामि 'तत सत्यम्' भवति [यत्तदोः नित्यसम्बन्धः]। भवान् निष्कल्मषात्मा' निष्कलुषचेताः। 'भवतः ख्याते विश्रुतैर्गुणैः' आत्मभक्तिप्रभृतिभिः 'निर्जितः' पराजितः वशीभूतः इत्यर्थः (सन् अहम्) 'त्वद्वाक्यस्य' तव निर्देशस्य 'वशानुगः वशवर्त्ती अस्मि', 'किन्तु नृपतेरेतत वचः' यदहम् चतुर्दश वर्षाणि वने वतस्यामीति त्वचराजाभविष्यति इति तत वाक्यम् 'त्वया अनृतम् मिथ्या कर्त्तुम न युक्तं' न उचितम्। अपरं च विवेचय—। [किम् ?] यत 'ते पिता भवद्विधम्' भवत्सदृशम 'गुणवन्तम् पुत्रम् उत्पाद्य' जनयित्वा 'मिथ्याभिधायी' मृषाभाषी कथं 'भवतु' न कथमपि तत स्यात्। शार्दूलविक्रीड़ितं वृत्तम्॥

1. परितोषितः—परि + तुष + णिच + क्त कर्मणि।

2. निषकल्मषात्मा—adj. to भवान्। निर्गतम (निरस्तम) कल्मषं पापम् यस्मात स. इति बहु by "प्रादिभ्योधातुजस्य—"। तादृशः आत्मा (मनः) यस्य स बहु। So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि। गुणैः has करणे ३या।

4. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गम् + ड कर्त्तरि। यद्वा वशस्य अनुगः इति ६तत। I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी।

5. युक्तम्—युज + क्त कर्मणि। Its अनुक्त कर्त्ता is त्वया।

6. भवद्विधम्—भवतः विधा (प्रकारः) ६तत। भवद्विधा इव विधा यस्य तमिति बहु; obj to उत्पाद्य। Here बहु is guided by "सप्तम्युपमान-पूर्वस्योत्तरपदलोपश्च वक्तव्यः"।

7. उत्पाद्य—उत् + पद् + णिच् + ल्यप्।

8. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधातुम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिनि कर्त्तरि ताच्छील्ये। Adj. to पिता।

9. भवतु—लोट संप्रश्ने by the rule "विधिनिमन्त्रणामन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ्"।

भरतः—यावत् भविष्यति भवन्नियमावसानम्
तावद्भवेयमिह ते नृप पादमूले ॥

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तावत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—মহারাজ ! তোমার নিয়মের অবসানকাল পর্য্যন্ত আমি এখানে তোমার শ্রীচরণ সমীপে অবস্থান করি।

Tika.—नृप ! हे महाराज ! [त्वमेव राजा नाहम् । अहम् हि राजसेवकः, अतः] 'यावत्' यावता कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाप्तिर्भविष्यति तावत् तावन्तम् कालम् व्याप्य 'इह' अत्र आश्रमे ते पादमूले श्रीचरणसमीपे अहं भवेयम् तिष्ठेयम इति मे प्रार्थना । प्रार्थनायां विधिलिङ् ।

Notes

1. यावत् तावत्—these denote अवधि here. अव्यय ; comp "यावद्गच्छसिचान्तम्' Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः ६तत् ; तस्य अवसानम् इति ६तत् ; अव+सो+ल्युट् । Nom to भविष्यति ।

रामः—मैवं नृपः स्वसुकृतैरनुयातु सिद्धिं
मे श्रापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—मा एवम् (भवतु) ; नृपः स्वसुकृतैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि (तर्हि) मे श्रापितोऽसि ।

Eng.—Rama.—Let it not be so ; may the king attain success (in the next world) by dint of his merits (good

deeds). I charge you on oath to protect your own kingdom (or you would be cursed by me should you not administer your own kingdom).

Beng —এরূপ হবেনা ; রাজা নিজপুণ্যে সিদ্ধি লাভ করুন ; আমার শপথ লাগে, যদি তুমি স্বরাজ্য পালন না কর।

Tika.—'मा' न 'एव' तव वाक्यानुसारेण कार्य्यं 'भवतु'। 'नृप: दशरथ: स्वसुकृतै:' पुण्यवलै: 'सिद्धिं' स्वर्गसुखम् 'अनुयातु' प्राप्नोतु। त्वया राज्ये स्वीकृते सति राज्ञ: सत्यं रचितम् भवेत् तथा सति स स्वर्गपुण्यम् अनुभविष्यति। तस्य अन्यथाचरणम् मा भूत् येन तस्य स्वर्गभ्रंशो जायेत इति भाव:। अतएव त्वया नूनम् अयोध्यां गत्वा राज्यं पालनीयम् ; 'परम्' स्वराज्यम् तथ्यं पित्रा प्रदत्तम् राज्यं चेत् यदि न परिरक्षसि न प्रतिपालयसि 'तर्हि मे शापितोऽसि' मम शपथ: त्वाम् अधिकरिष्यति ; अहम् त्वामुद्दिश्य शापम् उच्चारयिष्यामि।

Notes.

1. स्वसुकृतै:—स्वस्य स्वं वा सुकृत तैरिति ६तत्, कर्मधा वा। करणे ३या।

2. स्वराज्यम्—obj. of परिरक्षसि।

3. मे—used instead of मया। This is sanctioned by Durgadas Vidyabagish also the famons commentator of the Mugdhabodh. By way of illustration he cites the following from Sree sree Chandi :—

विष्णो: शरीरग्रहणमहमीशान एव च।
कारितास्ते यतोऽतस्त्वां क: स्तोतुम् शक्तिमान् भवेत् ?

Compare swapnavasavadatta also for a similar use of Bhasa "दैन्यपनये कारुता ते बुद्धि:" VI ; or we may take it as an अव्यय having the sense and use of मया। Compare "मे सुताङ्गुरी दत्त:"—Sak Act VI and our notes there.

4. श्रापितः—शप्+णिच्+क्त कर्मणि। Here णिच् is rather स्वार्थे, for शप भ्वादि and दिवादि is transitive as well.

N. B.—शापितोऽसि may be explained otherwise :—मे मम, जीवनेन शापितोऽसि i. e. मया त्वम् मम जीवनेन शापितः भवसि meaning that यदि त्वम् न राज्यं परिरक्षसि तर्हि मम जीवनं नश्यतु इति मे शपथवाक्यं। But also note—such short forms of अस्मद् or युष्मद् should not be used at the beginning of sentences "व्यक्तादौ नाभूत्"। So this is an irregular use unless it is taken as an अव्यय।

भरतः—हन्त! अनुत्तरमभिहितम्। भवतु समयतस्ते राज्यं परिपालयामि।

रामः—वत्स! कः समयः?

भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि।

Eng. Bh.—Alas, what you have said has silenced me. However, I shall rule over the kingdom on one condition.

Ram.—My darling! what is that?

Bh.—I wish that you would take back your kingdom placed under my charge, at the end of fourteen years.

Beng. ভরত—হায়! এমন বলিলেন যে ইহার আর উত্তর নাই। যাহোক! আমি এক সর্ত্তে রাজ্য পরিপালন করিব। রাম—কি সর্ত্ত? ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দ্দশবর্ষ পরে আপনি পুনরায় গ্রহণ করিবেন ইহাই আমার ইচ্ছা।

Tika.—'अनुत्तरम्' अविद्यमानम् उत्तरम् यस्मिन् तद् यथा तथेति बहु—। शपथभीतिं प्रदर्श्य यत् त्वया कथितम् तस्य उत्तरं दातुम् न मया शक्यम्। 'समयतः'

समयात् समयम् अनुसृत्य [समयः—संविद्। तथाहि "समयाः शपथाचारकालसिद्धान्त-संविदः" इत्यमरः]। चतुर्द्दशवर्षान्ते चतुर्द्दशवर्षव्यापिवनवासस्य अवसाने। प्रति-ग्रहीतुम् [अत्र अन्तर्भावितः णिजन्तार्थः। तेन प्रतिग्राहयितुम् इत्येव अर्थः]। प्रति-पादयितुम् स्वीकारयितुम् इति यावत्।

Notes

1. अनुत्तरम्—बहु। See Tika. Adverb.

2. समयतः—पञ्चमी स्थाने तस्; हेतौ ५मी or ल्यब्लोपे ५मी।

3. परिपालयामि—परि + पा + णिच् + लट् सिप्; अविच्युतसामीप्ये लट्।

4. चतुर्द्दशवर्षान्ते—चतुर्द्दशानाम् वर्षाणाम् समाहारः चतुर्द्दशवर्षम् इति द्विगु; वर्षशब्दस्य पात्रादित्वं कल्पं्य तस्य आकृतिगणत्वात्; तेन न ङीप् द्विगौ। यद्वा चतुर्द्दशसंख्यकानि वर्षाणि इति शाकपार्थिवादि; तेषाम् अन्ते इति इतत।

5. प्रतिग्रहीतुम्—प्रति + ग्रह + तुम्; Here the sense of णिच् प्रत्ययः is expressed by the root and is necessary. See Tika; otherwise the rule "समानकर्त्तृकेषु तुमुन्" is violated.

रामः—एवमस्तु।

भरतः—आर्य्य! श्रुतम्? आर्य्ये श्रुतम्? तात श्रुतम्?

सर्व्वे—वयमपि श्रोतारः।

भरतः—आर्य्य! अन्यमपि वरं हर्त्तुमिच्छामि।

रामः—वत्स! किमिच्छसि? किमहं ददामि? किमह-मनुष्ठास्यामि?

Eng. Ram.—Let it be so.

Bh.—Noble sir! have you heard? noble Madam, have you too? Venerable sir! have you also?

All.—We have all heard.

Bh.—Noble sir! I want to have another boon.

Ram.—My darling! what do you want; what shall I give you? what am I to do?

Beng. রাম—তাহাই হউক। ভরত—আর্য্য (লক্ষ্মণ) শুনিলেন ত? আর্য্যে (সীতে) শুনিলেন ত? তাত (সুমন্ত্র) শুনিলেন ত? সকলে—আমরা সকলেই শুনিলাম। ভরত—আর্য্য! আর একটী বর লইতে চাই। রাম—বৎস! কি চাও? কি দিব? কোন কার্য্য করিব!

भरतः—पादोपभुक्ते तव पादुके मे
एते प्रयच्छ प्रणताय मूर्ध्ना।
यावत् भवानेष्यति कार्यसिद्धिं
तावत् भविष्याम्यनयोर्विधेयः॥ २५॥

Prose.—एते एव पादोपदभुक्ते पादुके मूर्ध्ना प्रणताय मे प्रयच्छ। यावत् भवान् कार्य्यसिद्धिमेष्यति तावदनयोर्विधेयो भविष्यामि।

Eng.—Please give me who bends down his head (or who prostrates himself with his head bent) the pairs of sandals used by your feet; I shall remain subservient to these, till you reach the end of your duties (or till your duties come to a finish).

Beng.—আপনার চরণোপভুক্ত পাদুকা নতশিরে প্রণত আমায় প্রদান করুন। যতদিন না আপনার কার্য্য সিদ্ধি হইবে ততদিন আমি ইহারই অধীন হ'য়ে থাক্‌বো।

Tika.—एते मम प्रत्यक्षम् वर्त्तमाने तव पादोपभुक्ते चरणाभ्याम् व्यवहृते पादुके उपानहौ मूर्ध्ना शिरसा प्रणताय अवनताय मे मह्यम् प्रयच्छ देहि। यावत् यावता कालेन भवान् कार्य्यसिद्धिम् पितृसत्यपालनार्थम् वनवासव्रतोद्यापनरूपस्य कार्य्यस्य सिद्धिम् एष्यति प्रपत्स्यति, तावत् तावन्तम् कालं व्याप्य (अहम्) अनयोः पादुकयोः विधेयः वश्यः अधीनः इति यावत् भविष्यामि स्थास्यामि। [कार्य्यसिद्धिरिति पदेन सत्यपालनसिद्धिः रावणवधादिरूपा कार्य्यसिद्धिरपि ध्वन्यते]।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति ३तत्। उप+भुज्+क्त कर्मणि। Qual. पादुके (which is obj. of प्रयच्छ)।

2. मूर्ध्ना—करणे ३या॥ प्रणताय मे—सम्प्रदाने ४र्थी॥ Here एष्यति better be एति (see note 6 P. 352.)

रामः—(स्वगतम्) हन्तभोः।

सुचिरेणापि कालेन यशः किञ्चिन्मयार्ज्जितम्।
अचिरेणैव कालेन भरतेनाद्य सञ्चितम्॥ २६॥

Prose.—मया सुचिरेणापि कालेन किञ्चिद् यशः अर्ज्जितम्। भरतेन अद्य अचिरेणैव कालेन (यशः) सञ्चितम्।

Eng.—Very little fame (or scanty fame) was earned by me and that too after a considerable period of time; but Bharata has today acquired that within a shorter period (or within a very shortspace of time).

Beng.—দীর্ঘ দিনে আমি খুব অল্পযশই অর্জন করেছিলাম। আজ ভরত অত্যল্পকালেই তাহা অর্জন করিলেন।

Tika.—मया सुचिरेणापि अतिदीर्घेणापि कालेन किञ्चित् अत्यल्पमेव यशः पितृभक्तिप्रदर्शनादिना कीर्त्तिः 'अर्ज्जितम्', (परम्) भरतेन अद्य अचिरेणैव अत्यल्पेन एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् महद्यशः इति अध्याहार्य्यम्। तत्र तु स्वार्थत्यागभ्रातृभक्त्यादिप्रदर्शनरूपमिति बोध्यम्।

Notes.

1. सुचिरेण—adj. to कालेन। सुष्ठु चिरम् इति प्रादि। Either चिर (neut.) is the base here; or चिरेण is a विभक्तिप्रतिरूपक अव्यय, here.

2. कालेन—अपवर्गे तृतीया।

सीता—अय्यउत्त! दीयदि क्खु पुढमजाअणं भरदस्स।
[आर्यपुत्र! ननु दीयताम् खलु प्रथमयाचनं भरताय]।

रामः—तथास्तु। वत्स। गृह्यताम्। (पादुके अर्पयति)।

भरतः—अनुगृहीतोऽस्मि। (गृहीत्वा) आर्यपुत्र, अभि-षेकोदकम् आवर्ज्जयितुमिच्छामि।

रामः—(सुमन्त्रमवलोक्य) तात! यदिष्टं भरतस्य, तत् सर्व्वं क्रियताम्।

सुमन्त्रः—यदाज्ञापयत्यायुष्मान्।

Eng. Sita—My noble husband ! this is the first entreaty (supplication) of Bharat and it should be granted.

Ram,—Let it be so ; my darling, take it (offers the pair of sandals). Bharat.—I am obliged ; (having taken) noble sir ! I want to throw installation-water upon it.

Ram.—(eyeing Sumantra) Do all those what Bharat desires.

Sumantra.—As the longlived one commands.

Beng. সীতা—আর্য্যপুত্র! ভরতের ইহা প্রথম প্রার্থনা, ইহা প্রদান করুন। রাম—তাহাই হউক। বৎস! গ্রহণ কর। (পাদুকা-যুগল প্রদান করিলেন)। ভরত—অনুগৃহীত হইলাম। (গ্রহণ করিয়া) ইহাতে আমি অভিষেকবারি নিক্ষেপ করিতে চাই। রাম (সুমন্ত্রকে দেখিয়া)—তাত! ভরত যাহা চায় তাহা করুণ। সুমন্ত্র—আয়ুষ্মানের যেরূপ আজ্ঞা।

Notes

1. दीयताम्—प्रार्थनायाम् लोट। त्वयादीयताम्। The usual reading as दीयते for दीयदि is bad, rather read दीयेत ; Sita took all this as the प्रथमयाचन of Bharata and prayed to Rama for granting it.

2. इष्टम्—इष् + क्त वर्त्तमाने, and hence भरतस्य इत्यत्र कर्त्तरि षष्ठी।

3. Remark—"राम:-तात" &c. Here a stage-direction as सुमन्त्र

विलोक्य etc should bebetter. Bharata urges coronation of राम-पादुका and Rama grants it directing Sumantra to do as Bharata wishes.

भरतः—(आत्मगतम्) हन्त भोः !

श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिक्षमः
स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।
भ्रातॄणाम् गुणशालिनां बहुमतः कीर्त्तेर्महद् भाजनम्
संवादेषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥२७॥

Prose.—शीलान्वितः अहं स्वजनस्य श्रद्धेयः, पौररुचितः, लोकस्य दृष्टिक्षमः, स्वर्गस्थस्य नराधिपस्य दयितः सुतः, गुणशालिनां भ्रातॄणाम् बहुमतः, कीर्त्तेर्महत् भाजनम्, गुणवतां संवादेषु कथाश्रयः (कथाविषयः) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy of my relatives' respect, popular with the citizens, able to stand the seeing by the public, a beloved son of the king in heaven, much esteemed by my worthy brothers, a glorious receptacle of fame, a subject in coversations of the meritorious (magnanimous), and dear to those who like to see Ram crowned.

Beng.—আমি চরিত্রগুণে (পুনরপি) স্বজনবর্গের শ্রদ্ধাভাজন, নাগরিকগণের অনুরাগাস্পদ, জনসংঘের দৃষ্টিসহনে সমর্থ, স্বর্গত নৃপতির প্রিয়পুত্র, গুণশালীভ্রাতৃবৃন্দের আদরের সামগ্রী, কীর্ত্তির মহাপাত্র, সজ্জনগণের আলাপপ্রসঙ্গে উল্লেখযোগ্য এবং রামের রাজ্যলাভ যাদের আকাঙ্ক্ষিত তাদেরও প্রিয় হইলাম।

Tika.—'শীলান্বিতঃ' शीलेन वृत्तेन अन्वितः युक्तः 'अहं' पुनरपि 'स्वजनस्य आत्मीयानां श्रद्धेयः' जातः । मम कृते राज्यापहारिण्याः मातुर्दोषेण अहं

स्वजनानाम् अश्रद्धामेव उत्पादितवान् परम् अधुना स्वचरित्रबलेन पुनरपि तेषाम् श्रद्धाम् अर्जयितुम् समर्थः इत्यर्थः। 'पौरश्लाघितः' पौरैः नागरिकैः श्लाघितः तेषाम् अनुरागास्पदम् अहं सञ्जातः। रामे राज्यं निक्षिप्य अहम् पुनरपि अयोध्या-वासिनाम् अनुरागम् आकृष्टवान् अस्मि इति भावः। 'लोकस्यदृष्टिक्षमः' जनानां दृष्टि-सहने समर्थः। मातृदोषेण सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अक्षमः आसम् अधुना क्षालितदोषोऽहम् तेषां दृष्टिसहने समर्थः सञ्जातः। 'स्वर्गस्थस्य मृतस्य नराधिपस्य दयितः प्रियः सुतः' अहं सञ्जातः। मदर्थे राज्यं गृहीतं ज्ञात्वा पिता मयि स्नेहं विजह्यौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः स्नेहभाजनं जातः। 'गुण-शालिनां' सद्गुणयुतानाम् 'भ्रातॄणाम् लक्ष्मणादीनाम् बहुमतः' जातः। मामेव राज्यापहारिणं ज्ञात्वा मयि तेषाम् सद्गुणशालिनाम् भ्रातॄणाम् अनादरः आसीत् अधुना पुनः अहम् तेषाम् आदरपात्रं सम्भूतः। 'कीर्तेः' यशसः भ्रातृभक्तिप्रदर्शनरूपस्य 'महत्' विशालम् उन्नतम् इति यावत् 'भाजनं' पात्रम् अहं जातः'। 'गुणवताम्' गुण-शालिनाम् उदाराणाम् इत्यर्थः 'संवादेषु' आलापेषु 'कथाश्रयः' भरतः खलु ईदृशम् सौभ्रात्रम् प्रदर्शितवान् इति उल्लेखविषयः, च 'लब्धप्रियाणाम्' लब्धम् रामस्य एव राज्यलाभरूपं प्रियम् काङ्क्षितं यैः तेषामपि सुमन्त्रादीनाम् प्रियः अधुना जातोऽहम्।

Notes

1. स्वजनस्य—अनुक्तकर्तरि षष्ठी in connection with the कृत्य affix यत् in श्रद्धेय। स्वजनेन is also correct.

2. शीलान्वितः—शीलेन अन्वितः इति ३तत्। Qual. अहम्।

3. पौरश्लाघितः—पौरैः श्लाघितः। ३तत्। श्लाघ+क्त कर्मणि।

4. दृष्टिक्षमः—क्षमते इति क्षमः पचाद्यच्। दृष्टेः क्षमः ६तत्। लोकस्य and नराधिपस्य have शेषे ६ष्ठी।

5. गुणशालिनाम्—गुणेन शालन्ते शोभन्ते ये ते इति उपपदतत्। गुण+शाल+णिनि कर्तरि साधुकारिणि। Qual. भ्रातॄणाम्।

6. बहुमतः—बहु+मन्+क्त कर्मणि वर्तमाने। So its अनुक्तकर्ता (भ्रातॄणाम्) takes षष्ठी by "क्तस्य च वर्तमाने"।

7. कथाश्रयः—कथायाः आश्रयः इतत्।

8. लब्ध प्रियाणाम्—कर्मणि इष्टी। प्रिय इति क्तप्रत्ययान्तशब्दयोगे कर्मणि षष्ठी। लभ्+क्त भावे लब्धम्=लाभः i. e. रामेण राज्यस्यलाभः। लब्धम् रामस्य-राज्यलाभः प्रियं येषां तेषामिति बहु। पक्षे प्रियलब्धानाम। or लभ+क्त कर्मणि =लब्धम्; लभ्यंप्रियं यैः। Who has got the desired वस्तु of Rama's coronation in the shape of his पादुका। Refers to Sumantra and all others who prize Rama's coronation as most desirable one; Bharata here shows the various ends he has achieved now by this act of सौभात्र and Rama's permission to act as his deputy.

रामः—वत्स कैकेयीमातः, राज्यं नाम मुहूर्त्तमपि नोपेक्षणीयम्। तस्मादद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः।

सीता—हम्! अज्ज एव्व गमिस्सदि कुमारो भरदो [हम्! अद्यैव गमिष्यति कुमारो भरतः]।

रामः—अलमतिस्नेहेन। अद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः।

भरतः—आर्य्य अद्यैवाहं गमिष्यामि।

Eng. Ram.—My darling! son of Kaikeyi! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita.—Alas! today will go away (our) Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Noble sir! Today I shall start.

Beng. রাম—বৎস কৈকেয়ীমাতঃ, রাজ্য বস্তুটাকে এক মুহূর্ত্তের তরেও উপেক্ষা করিতে নাই। তাই আজই বিজয়লাভার্থ ফিরিয়া

যাও। সীতা—আঁ্যা! আজই কুমার ভরত চলিয়া যাইবেন! রাম—অধিক স্নেহ প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ প্রত্যাবৃত্ত হউন। ভরত—আর্য্য, আজই আমি যাইব।

Tika.—'मुहूर्त्तमपि' स्वल्पकालमपि। 'नोपेक्षणीयम्' न उपेक्षितं भवेत्, तर्ह्येव रन्ध्रम् आविष्कृत्य मा कश्चित् वैरी राज्यमभियायादिति त्वम् अद्य खलु विजयाय' (राज्यलाभेन समं विजयमपि लब्धुम्) अयोध्यायां प्रतिनिवर्त्तताम् इति भावः। अतिस्नेहेन' राज्यभारं परित्यज्य भरतश्चिरमत्र अवतिष्ठताम् इति एव आकांक्षन्ती त्वं भरते स्नेहाधिक्यम् प्रदर्शयितुम व्यवस्यसि, परम अधिकस्नेहम् प्रदर्श्य अलम, तथासति राज्यस्य क्षतिः स्यात्।

Notes

1. मुहूर्त्तम्—अत्यन्तसंयोगे २या।

2. विजयाय—कर्मणि ४र्थी by the rule "क्रियार्थोपपदस्य च कर्मणि स्थानिनः"। विजयाय = विजयं लब्धुम्।

3. प्रतिनिवर्त्तताम्—प्रति + नि + वृत + लोटताम् कर्त्तरि। प्राप्तकाले लोट्।

भरतः—आशावन्तः पुरे पौराः स्थास्यन्ति त्वद्दिदृक्षया।
तेषां प्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात्॥२८॥

Prose.—पुरे पौरास्त्वद्दिदृक्षया आशावन्तः स्थास्यन्ति। त्वत्प्रसादस्य दर्शनात् तेषां प्रीतिं करिष्यामि।

Eng.—The citizens are waiting to see you at Ayodhya. I shall win their pleasure (satisfaction) by showing them this very sign (emblem) of your favour.

Beng.—অযোধ্যা নগরে পুরবাসিগণ তোমাকে দেখিবার আশা নিয়ে রহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের সন্তোষ বিধান করিব।

Tika.—'पुरे' अयोध्यानगरे पौराः नागरिकाः। 'त्वद्दिदृक्षया' त्वद्दर्शनकामनया 'आशावन्त' आशामेव हृदये धृत्वा 'स्थास्यन्ति', 'अहं तु त्वत्प्रसादस्य' तवानुग्रहस्य

तव अनुग्रहचिह्नयोः एतयोः पादुकयोरित्यर्थः दर्शनात् प्रदर्शनेन तेषां प्रीतिं तुष्टिम् करिष्यामि उत्पादयिष्यामि ।

Notes

1. त्वद्दिदृक्षया—तव दिदृक्षा इति ६तत् । दृश + सन् + अ—स्त्रियामाप् =दिदृक्षा = द्रष्टुमिच्छा । "आशा" इत्यनेन सह अभेदे करणे तृतीया, "धार्न्येन धनवान्" इतिवत् ।

2. आशावन्तः—आशा + मतुप ; प्रथमा बहुवचनम्—adj. to पौराः ।

3. त्वत्प्रसादस्य—तव प्रसादस्य इति ६तत् । कर्तृकर्मणोः कृतिइति कर्मणि ६ष्ठी । The पादुका will be the token that you are pleased on all of us, and these will prove your acceptance of राजा after 14 years i. e. your term.

4. दर्शनात्—ल्यप लोपे ५मी । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुष्मान् ! मया इदानीम् किं कर्त्तव्यम् ?

रामः—तात ! महाराजवत् परिपाल्यताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिष्ये ।

रामः—वत्स कैकेयीमातः ! आरुह्यताम् ममाग्रतो रथः ।

भरतः—यदाज्ञापयति आर्य्यः । (रथमारोहतः) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् । आश्रमपदद्वारमात्रमपि भरतस्य अनुयात्रं भविष्यामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Sumantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect (serve) the prince just as you served His late Majesty (Dasaratha).

Sumantra—I shall try if I can drag my existence more.

Ram.—My darling ! Son of Kaikeyi ! please get up into the car before me.

Bharat.—As my noble brother commands. (Both Bharat and Sumantra get up into the car).

Ram.—This way ! Maithili ; this way ! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. সুমন্ত্র—আয়ুষ্মান ! আমি এখন কি করিব ? রাম—তাত ! মহারাজের ন্যায় কুমারকে পালন করুন। সুমন্ত্র—যদি বেঁচে থাকি চেষ্টা করিব। রাম বৎস ! কৈকেয়ীপুত্র ! আমার সমক্ষে রথে আরোহণ কর। ভরত—আর্য্যের যেরূপ আদেশ। (ভরত ও সুমন্ত্র রথে আরোহণ করিলেন) রাম—মৈথিলি ! এ দিকে ; বৎস লক্ষ্মণ ! এদিকে ; আশ্রমদ্বার পর্য্যন্ত আমরা ভরতের পশ্চাৎ পশ্চাৎ যাইব।

Tika.—'আশ্রমপদদ্বারমাত্রমপি' আশ্রমকুটীরদ্বারম্ যাবত্ ন তু অধিকম্। 'অনুযানম্' যথাতথা ভবিষ্যামঃ, ভরতস্য যাত্রায়াঃ অনুবর্ত্তিনঃ বয়ং ভবিষ্যামঃ।

Notes

1. মহারাজবত্—মহারাজে ইব ইতি বতিপ্রত্যয়ঃ। The rule is "তত্র তস্যেব"।

2. পরিপাল্যতাম্—পরি + পা + ণিচ্ + লোট্ তাম্ কর্ম্মণি। Nom. ত্বয়া।

3. আরুহ্যতাম—আ + রুহ্ + তাম্ (লোট) কর্ম্মণি।

4. আশ্রমপদদ্বারমাত্রম্—আশ্রমস্য পদম্ স্থানম্ ইতি ৬তত্। তস্য দ্বারম্। তদেব ইতি আশ্রমপদদ্বারমাত্রম্। ময়ূরব্যংসকাদিত্বাত্ নিত্যসমাসঃ। or আশ্রমপদদ্বার + প্রমাণার্থে মাত্রচ্ প্রত্যয়ঃ। আশ্রমস্থানদ্বারপর্য্যন্তমিত্যর্থঃ। used as adverb.

5. অনুযানম্—অনু পশ্চাত্ যাত্রা যস্মিন্, বহু। তত্ যথা তথা। Adv. Qual. ভবিষ্যামঃ। or যাত্রায়াঃ পশ্চাত্ ইতি অনুযানম, an অব্যয়ীভাবসমাসঃ।

চতুর্থোঽঙ্কঃ (সমাপ্তঃ)।

प्रतिमानाटकम्

पञ्चमोऽङ्कः

(ततः प्रविशति सीता तापसी च)

सीता—अय्येऽ, उवहारसुमणाइण्णो सम्मज्जिदो अस्समो। अस्समपदविभवेण अणुट्ठिओ देवसमुदाआरो। ता जाव अय्यउत्तो ण आअच्छदि दाव इमाणं बालरुक्खाणं उदअप्पदाणेण अणुक्कोसइस्सं। [आर्ये! उपहारसुमनआकीर्णः सम्मार्जित आश्रमः। आश्रमपदविभवेन अनुष्ठितो देवसमुदाचारः। तद् यावदार्यपुत्रो नागच्छति तावदिमान् बालवृक्षान् उदकप्रदानेन अनुक्रोशयिष्यामि।]

तापसी—अविग्घम् से होदु। [अविघ्नम् अस्य भवतु]।

Eng. Sita—Madam! the hermitage, that was strewn with the flowers offered (to the deity) has been cleansed; the deity has been worshipped with the (articles that constitute the) property of the hermitage; now let me extend my sympathy over the young plants by sprinkling water upon them till the arrival of my noble husband,

Female ascetic,—Let no obstacle overcome you (in this).

Beng. সীতা—আর্য্যে! উপহারপুষ্পদ্বারা সমাকীর্ণ এই আশ্রম সম্মার্জিত হইয়াছে। দেবারাধনা আশ্রমের ঐশ্বর্য্যের দ্বারাই অনুষ্ঠিত হইয়াছে; এখন যে পর্য্যন্ত আর্য্যপুত্র না আইসেন সে পর্য্যন্ত এই নব-

জাত বৃক্ষরাজির উপর জলসেক করতঃ ইহাদের উপর মমতা প্রকাশ করি। তাপসী—তোমার কার্য্যে বাধা না হৌক।

Tika.—'उपहारसुमनआकीर्णः' उपहारभूतानि दैवतस्य निवेदितानि यानि सुमनांसि कुसुमानि तैः आकीर्णः समास्तृतः अयम् आश्रमः सम्मार्जितः' सम्मार्ज्जन्या परिष्कृतः मयेति शेषः। 'आश्रमविभवेन' आश्रमस्य यः विभवः ऐश्वर्य्यम् आश्रमस्य ऐश्वर्य्यस्वरूपम् यत् पुष्पप्रभृति तेन अनुष्ठितः आचरितः 'दैवसमुदाचारः' दैवतायाः समुदाचारः अर्चना, 'बालवृक्षान्' अचिरजातान् वृक्षान् 'उदकप्रदानेन' एतेषामुपरि जलसेचनेन 'अनुक्रोशयिष्यामि' दयां प्रकाशयामि इत्यर्थः॥ 'अस्य' अनुक्रोशनकर्मणः अविघ्नम्' विघ्नाभावः 'भवतु' [प्रार्थनायाम् आशिषि वा लोट]॥

Notes

1. उपहारसुमनआकीर्णः—उपहारस्य or उपहारभूतं सुमनः इति तत्‌ or शाकपार्थिवादिः ; तैराकीर्णः ३तत् । आ + कॄ + क्त कर्मणि । Qual. आश्रमः ।

2. सम्मार्जितः—सम् + मृज् + णिच् + क्त कर्मणि ।

3. आश्रमविभवेन—आश्रमस्य विभवस्तेन । करणे तृतीया ।

4. दैवसमुदाचारः—दैवस्य समुदाचारः ६तत् । सम् + उद् + आ + चर् + घञ् । समुदाचार in Swapna and here is taken to mean "proper rites of decorum" towards someone. Sita says that the आश्रम has now a luxuriant growth of fruits and flowers whereby दैवपूजा is well done. And all this is due to her and her companion's watering of trees there &c.

5. बालवृक्षान्—बालाः वृक्षास्तान् इति कर्मधा ।

6. यावत् आगच्छति—यावद्योगे भविष्यति लट । See "यावत् पुरानिपात-योर्लट ।" So "यावद् एष्यति" (iv 25) etc, are bad.

7. उदकप्रदानेन—उदकस्य प्रदानम् ६तत् । करणे ३या ।

8. अनुक्रोशयिष्यामि—अनु + क्रुश + णिच् + लृटस्यामि ; अनुक्रोश is कृपा

or दया here. Thence here the word means "I shall take pity on these by watering these.

9. अविघ्नम्—विघ्नस्य अभाव इति अव्ययीभावः। नञतत् will give अविघ्नः here in the masc. For विघ्न is masc. So we have recourse to अव्ययीभाव: (अभावे). This foreshadows विघ्न or molestation of सीता by Ravana.

(ततः प्रविशति रामः) रामः—(सशोकम्)

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-
मुद्रम्याापि ममाभिषेकमखिलं मत्सन्निधावागतः।
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः
कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥ १ ॥

Prose.—गुरुणा मया च रहितां रम्यां ताम् अयोध्याम् पुरीं त्यक्त्वा अखिलं ममाभिषेकम् उद्यम्यापि (गृहीत्वा) मत्सन्निधौ आगतः गुणनिधिर्भरतः रक्षार्थं पुनस्तत्रैव संप्रेषितः (सन्) एक एव सुमहतीम् नृपतेर्धुरम् समुत्कर्षति—(एतत्) कष्टं भोः।

Eng. (Then Enters Rama) Rama.—(With grief) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessaries for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king (or kingdom). Owoe !

Beng.—রাম (দুঃখের সহিত)—পিতা ও আমা কর্তৃক পরিত্যক্ত সেই রম্য অযোধ্যানগরী ত্যাগ করিয়া এবং আমার জন্য সমগ্র অভিষেক সম্ভার লইয়া গুণনিধি ভরত আমার কাছে এসেছিল। আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি। বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন্ করছে।

Tika.—'गुरुणा' पित्रा वृद्धेन दशरथेन इत्यर्थः (तथा) 'मया च' प्रव्रजितेन इत्यर्थः 'रचितां पूर्वां रम्याम्' अभिरामाम् 'ताम् प्रथिताम् अयोध्याम् पुरीम्' नगरीम् 'त्यक्त्वा' विहाय 'अखिलं' समग्रम् 'मम' मम कृते 'अभिषेकम्' राज्याभिषेकोपयोगि वस्तुजातम् 'उदाय' उद्गृह्य गृहीत्वा एव इति यावत्, 'मत्सन्निधौ' मम सकाशे 'आगतः' उपस्थितः 'गुणनिधिः' गुणशाली 'भरतः' 'रक्षार्थं' राष्ट्रपालनार्थम् 'पुनः' भूयोऽपि तव 'अयोध्यायाम् एव संप्रेषितः' सन् 'एकः' एकाकी 'एव सुमहतीं' सुविपुलाम् 'नृपतेः राज्ञः धुरम्' भारम् 'समुत्कर्षति' समुद्वहति इति एतत् 'कष्टं भोः' इति नूनम् एषः दुःखसूचकः व्यापारो भवति। शार्दूलविक्रीडितं वृत्तम्॥

Notes

1. उदाय—उद्+यम्+ल्यप्। Cp. "भारमुद्यच्छति"। उद्गृह्य इत्यर्थः। Having taken over. Bharata came to Rama with all अभिषेकद्रव्य to coronate him as the king.

2. मत्सन्निधौ—मम सन्निधिः तस्मिन् इति ६तत्। अधि' ७मी।

3. गुणनिधिः—गुणानां निधिरिति ६तत्। Bharata is गुणनिधि, so he came to me with that motive.

4. रक्षार्थम्—रक्षायै इदम् इति नित्यसमासः। But for राज्यरक्षा he was sent again back by me.

5. संप्रेषितः—सम्+प्र+इष्+णिच्+क्त कर्मणि। Construe मया भरतः सम्प्रेषितः।

6. सुमहतीम्—सुष्ठु महान्, सा; or सुष्ठु, महती इति प्रादितत्। ताम्। Qual. धुरम्। Rama was so much in sympathy for Bharata's सौभ्रात्र that even now he expresses grief for the burden entrusted on भरत।

7. समुत्कर्षति—सम्+उद्+कृष्+लट्तिप्; bears or carries on. Kings always think राज्यपरिपालन as a great burden.

8. कष्टम्—cp "कष्टो महद्भारं राज्यं नाम" Avi.; "अविश्रमोऽयं लोक-

तन्त्राधिकारः" Sak V. "राज्यं हि नाम नृपतेर्महदप्रीतिस्थानम्" Mud III. Pred to एतत् which again is Nom. to भवति or वर्त्तते understood here ; construe एतत्कष्टं भवति ; or अव्यययोगे १मा ।

(विमृश्य) ईदृशमेवैतत् । यावदिदानीम् ईदृशशोकविनोदनार्थम् अवस्थाकुटुम्बिनीम् मैथिलीं पश्यामि । तत् क्व नु खलु गता वैदेही । (परिक्रम्य अवलोक्य च) अये ! इमानि खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं सूचयन्ति । तथाहि—

Eng.—(Having thought) well such is the case with this. Now for the beguiling of such a grief (in order to beguile such a grief), let me lóok up to Maithili (or find out Maithili) who follows me in all circumstances of mine. Where is Vaidehi gone ? (Having walked round and beholding) well ! these very roots of the trees that have been just now sprinkled (with water) indicate that Maithili has not gone very far. Because—

Beng.—(চিন্তা করিয়া) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ঈদৃশশোক বিনোদনের জন্য আমার সকলঅবস্থার সহচারিণী মৈথিলীকে দেখি। কোথায় গেল বৈদেহী ! (পরিক্রমণ করিয়া ও দেখিযা; ওহে ! অল্পকাল পূর্ব্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই। যেহেতু—

Tika.—ईदृशम्—इत्यादि । 'एतत्' राज्यशासनादिकं यद्वा 'एतत्' संसारयापनम् 'ईदृशम् एवं दुःखप्रदमेव भवति । 'ईदृशशोकविनोदनार्थम्'—उपस्थितशोकस्य अपनोदनार्थम् 'अवस्थाकुटुम्बिनीम्' सुखदुःखादिसर्वावस्थासहचारिणीम् मैथिलीं पश्यामि' [यावद्योगे भविष्यति लट्] । 'प्रत्यग्राभिषिक्तानि' -प्रत्यग्रम्

अधुनैव अल्पादेव कालात् प्राक् अभिषिक्तानि जलेन आर्द्रीकृतानि वृक्षमूलानि 'सूचयन्ति' ज्ञापयन्ति ।

Notes

1. ईदृशशोकविनोदनार्थम्—ईदृशः शोकः कर्मधा; तस्य विनोदनम् ६तत् । तस्मै इदम् तत् यथा इति नित्यसमासः by the dictum "अर्थेन सह नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटुम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटुम्बिनी सहचरी इति ६तत् । ताम । कुटम्बिनी = पत्नी or सहचरी । A true wife is a companion of her husband in all circumstances; cp 'सर्वावस्थासु सहायभूताम्"—shastri.

3. प्रत्ययाभिषिक्तानि—adj. to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अव्ययीभावः । प्रत्ययम् अचिरम् अभिषिक्तम् सुपसुपा । तानि । अभि + सिच + क्त कर्मणि । Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वैदेही has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति २तत् । तस्मादन्या तामिति नञतत् । adj. to मैथिलीम् ।

5. वृक्षमूलानि = वृक्षस्य मूलम्; तानि ६तत् । Nom. to सूचयन्ति । For a similar inference from situations of plants, compare "न सम्मीलन्ति तावत् बन्धनकोशाः" etc—Sak III.

(ग) भ्रमति सलिलं वृक्षावर्त्ते सफेनमवस्थितम्
तृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।
स्थलमभिपतन्त्यार्द्राः कीटा विले जलपूरिते
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

Prose.—वृक्षावर्त्ते अवस्थितम् सफेनं सलिलं भ्रमति, एते तृषितपतिताः

खगाः क्लिष्टं जलं न पिबन्ति। बिले जलपूरिते (सति) आर्द्राः कीटाः स्थलमभि-पतन्ति। वृक्षाः मूले जलक्षयरेखया नववलयिनः (सञ्जाताः)।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dens being filled up with water, wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water.

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি (এখনও) আবর্তিত হইতেছে। এই সমস্ত পক্ষিরা তৃষ্ণার্ত্ত হইয়া (জলপানের নিমিত্ত) নীচে নামিয়াছে বটে, কিন্তু ঘোলা জল পান করিতেছেনা (অর্থাৎ জল থিতায় নাই ইহার ঘোলাটে ভাব এখনও কাটে নাই)। গর্ত্ত জলপূর্ণ হওয়ায় আর্দ্রশরীর কীটরাজি স্থলে আসিয়া পড়িয়াছে। জল শুষ্ক হইয়া যাওয়ায় বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের দ্বারা ঐ মূলগুলি যেন নূতন বলয়ে শোভিত হইয়াছে।

Tika.—'वृक्षावर्ते' वृक्षाणाम् आवर्ते आवर्तयुक्ते आलवाले 'अवस्थितम् सफेनम्' सद्यः पतनात् फेनयुक्तं 'सलिलम् (अद्यापि) भ्रमति आवर्तते। एते तृषितपतिताः' तृष्णया समाक्रान्ताः अतएव जलपानाय भूमिमवतीर्णाः 'अपि खगाः' पक्षिणः 'क्लिष्टम्' सद्यःमृत्तिकासंस्पर्शात् मलिनं 'जलं न पिबन्ति'। 'बिले गर्ते जलपूरिते' जलाकीर्णे सति, आर्द्राः' तज्जलेन आर्द्रीकृतशरीराः 'कीटाः' पतङ्गाः 'स्थलम् अभिपतन्ति' उपसर्पन्ति। 'वृक्षाः मूले' मूलदेशे यत्र जलं सीतया निषिक्तम् 'जलक्षयरेखया' सद्यः एव जलस्य शोषात् उत्पन्नया रेखया 'नववलयिनः' नूतन-वलयसनाथाः सञ्जाताः इत्यर्थः। मूले जलं निषिक्तं तत् तु अधुनैव शुष्कतां गतम्। परं तस्य शोषचिह्नेन वङ्किमरेखया परिवेष्टितं मूलं नववलयभूषितमिव आभाति इति भावः। हरिणीवृत्तम्॥

Notes

1. वृक्षावर्ते—वृक्षाणाम् आवर्तस्तस्मिन् इति तत्। अधि ७मी। आवर्त is eddy (cp "आवर्तः अम्भसां भ्रमः"); then it here means a basin where there is आवर्त। आवर्तते यः स आवर्तः इति अच् by the rule पचाद्यच्; or वृक्षान् आवर्तते इति वृक्ष+आ+वृत+अण्—by the rule कर्मण्यण्। वृक्षाणाम् परितः अवस्थिते आलवाले इत्यर्थः। That which encircles a tree i. e. its आलवाल।

2. सफेनम्—फेनेन सह वर्तमानं यत् तदिति तुल्ययोगे बहुव्रीहिः। Qual. सलिलम्। सहफेनम् also correct.

3. भ्रमति=आवर्तते। Cp. अम्भसां भ्रमः above, where भ्रम्=आवर्त।
Nom. सलिलम्।

4. तृषितपतिताः—तृषिताश्चामी पतिताश्चेति कर्मधा। तृषा+इतच् जातार्थे =तृषितः। पत्+क्त कर्तरि=पतिताः। Qual. खगाः।

5. खगाः—खे (खं) गच्छन्ति इति ख+गम्+ड कर्तरि। खं=आकाशम्। The birds usually come down to drink आलवालाम्बु, when it sets off. cp. "विहङ्गानामालवालाम्बुपायिनाम्"—Rag. I.

6. क्लिष्टम्—क्लिश+क्त। मृत्तिकासंस्पर्शेन दूषितम् इत्यर्थः। Qual. जलम् Also see our notes under "न क्लिष्टं शिरोपधानम्"—Swapna V. 4.

7. विले—भावे ७मी।

8. जलपूरिते—Pred. adj. to विले। जलेन पूरितं तस्मिन् इति ३तत्

9. अभिपतन्ति—अभि+पत्+लट अन्ति; transitive; its obj.=स्थलम्

10. मूले—अधि ७मी।

11. जलचयरेखया—जलस्य चयः ओघः इति ६तत्। तस्य रेखा ६तत् or तदुतपन्ना रेखेति शाक-पार्थिवादित्वात् समासः। तया। हेतौ ३या।

12. नववलयिनः—नवं वलयम् वा वलयः इति कर्मधा। वलय=बाला bangle नववलय+मत्वर्थीय इनिप्रत्ययः। Plural. Pred to वृक्षाः। As the wate

in the आलवाल was drying up, a circle of soft earth was left and these render the tree नववलययुक्त।

रामः—(विलोक्य) अये ! इयं वैदेही ! भोः कष्टम् ।

Eng. R—(Having perceived)—Oh ! here is Vaidehi ! Alas ! how pitiable !

योऽस्याः करः श्राम्यति दर्पणेऽपि, स नैति खेदं कलशं वहन्त्याः ।
कष्टं वनं स्त्रीजनसौकुमार्य्यं समं लताभिः कठिनीकरोति ॥ २॥

Prose.—अस्याः यः करः दर्पणेऽपि श्राम्यति स कलशं वहन्त्याः (अस्याः) खेदं नैति (न आवहति) ? or कलशं वहन्त्याः अस्याः स (हस्तः) खेदं नैति (न प्राप्नोति)। वनं स्त्रीजनसौकुमार्य्यं लताभिः समं कठिनीकरोति (इति) कष्टम् ।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper (or hardens the grace of a lady along with a creeper).

Beng.—ইহার যে হাত দর্পণেও (দর্পণ ধরিতেও অথবা দর্পণে প্রতিবিম্ব পতনের) ক্লেশটুকু সহ্য করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলশ বহনকারী তার সেই হাত খেদ পাইতেছে না। হায় ! বন, নারীজনের কমনীয়তাকে লতার ন্যায় কঠিন করিয়া তোলে।

Tika.—'अस्याः' सीतायाः 'यः करः' सुकोमलः हस्तः 'दर्पणेऽपि' मुकुरेऽपि स्वच्छयाद्रष्ट्या मुकुरधारणेऽपि [यद्वा मुकुरे प्रतिफलनमात्रक्लेशम् असहमानः अपि] 'श्राम्यति' श्रान्तिमनुभवति '(अद्य) कलशं' जलसेचनार्थम् 'घटम् वहन्त्याः' धारयन्त्याः उत्तोलयन्त्याः इत्यर्थः तस्याः स करः खेदं परिश्रमं क्लेशम नएति न प्राप्नोति।

यद्वा स करः वहन्त्याः तस्याः खेदं 'नयति' नावहति [धातूनामनेकार्थत्वात्]। [कथम एतत् ? ननु वनवासक्लेशसहनात् एव, इति विशदयति—] 'वनं' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यं देहस्य कमनीयताम लताभिः वल्लरीभिः 'समं तुल्यं' यथातथा 'कठिनीकरोति' कठिनत्वम् अतएव क्लेश-सहत्वम् आपादयति। यथा कमनीया अपि लतिका अरण्ये वासादेव काठिन्यं भजते अनेन वातसहा च जायते तद्वत् नारीणाम् स्वाभाविकी कोमलता अपि वन वासात् कठिना सती क्लेशसहा भवति। यद्वा समं इत्यस्य सार्द्धम् इत्येव अर्थः तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनीकरोति तथ तथैव सार्द्धम् स्वभावेन पेलवाम् नारीम् अपि कठिनीकरोति। इति कष्टम् दुःख जननम्। उपजातिवृत्तम् ॥

Notes.

1. दर्पणे—अधिकरणे ७मी। See Tika.

2. श्राम्यति—श्रम दिवादि + लट तिप। Nom. (यः) करः।

3. वहन्त्याः—वह + शतृ + fem ; ६ष्ठी १वचन। Qual. अस्याः understood.

4. एति—इण् + लट् तिप। प्राप्नोति। See Prose,

5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कर्मधा। तस्य सौकुमार्यम् इति ६तत्

6. कठिनीकरोति—अकठिनं कठिनं करोति इति अभूततद्भावे च्विः। त क्र इत्यस्य च लटिरूपम्। Also See—वज्रसारीकरोषि in Sak. III.

7. कष्टम्—construe इति कष्टं भवति। Similarly interpret कष्टम् वर्त्तते etc।

रामः—(उपेत्य) मैथिलि ! अपि तपो वर्धते ?

सीता—हम् अय्यउत्तो। जेदु अय्यउत्तो। [हम् आर्यपुत्रः ! जयतु आर्यपुत्रः]।

रामः—मैथिलि ! यदि ते नास्ति धर्मविघ्नः, आस्यताम्।

सीता—जं अय्यउत्तो आणवेदि। (उपविशति) [यदार्य्य-पुत्रः आज्ञापयति]।

रामः—मैथिलि! प्रतिवचनार्थिनीमिव त्वां पश्यामि। किमिदम् ?

सीता—सोअसुण्णहिअअस्स विअ अय्यउत्तस्स मुहराओ। किं एदम् ? [शोकशून्यहृदयस्य इव आर्य्यपुत्रस्य मुखरागः। किमेतत् ?]

रामः—मैथिलि! स्थाने खलु क्षता चिन्ता।

Eng. Ram.—(Having approached) Maithili! do thy austerities prosper ?

Sita.—Oh! my lord (here is)! Victory be to my lord.

Ram.—Maithili! sit please, provided your religious performances be not hampered (or If your religious functions do not suffer).

Sita.—As my noble husband commands. (Sits down).

Ram.—Maithili! I find you like one asking some answer from me. Is it so (or what is the matter) ?

Sita.—The colour of my noble husband's face is like that of one who is engrossed in grief. What is it ? (or what is the matter) ?

Ram.—Maithili! you have rightly hit upon the point. (Or it is quite proper that I feel anxious).

Beng.—(অগ্রসর হইয়া) মৈথিলি! তপস্থার শ্রীবৃদ্ধি হইতেছে ত? সীতা—আঁা আর্য্যপুত্র! আর্য্যপুত্রের জয় হোক। রাম—মৈথিলি! যদি তোমার ধর্ম্মকার্য্যে বিঘ্ন না হয় তবে উপবেশন কর। সীতা—আর্য্যপুত্রের যে আদেশ। রাম—মৈথিলি! মনে হচ্ছে তুমি কিছু জানতে

চাও ! ঠিক কি ? (ব্যাপার কি ?) । সীতা—শোকে শূন্যহৃদয় ব্যক্তির ন্যায় আর্য্যপুত্রের মুখের ভাব ; একি ব্যাপার ? রাম—মৈথিলি ; তুমি ঠিকই ভেবেছ ; (অথবা আমি চিন্তনীয় বিষয়েরই চিন্তা করিয়াছি ; আমি যে বিষয়ে চিন্তিত হইয়াছি উহা চিন্তারই বিষয় ।)

Tika.—'अपि किं तपः' वने आश्रमब्रह्मचारिचरणरूपं तपः वर्द्धते उन्नतिम् आरोहति ? 'यदि नास्ति धर्म्मविघ्नः' धर्म्मकृत्यस्य ते काचित् बाधा न जायते चेत् 'आस्यताम्' उपविश्यताम् त्वया। 'प्रतिवचनार्थिनीम्' कस्यचिद्विषयस्य प्रत्युत्तरम् प्रार्थयमानाम् इव 'त्वां पश्यामि' लक्षयामि कस्यापि प्रष्टव्यस्य उत्तरम् कामयमाना-मित्यर्थः त्वां लक्षयामि। तद्ब्रूहि 'इदं' वस्तु 'किम्' भवेत्। ततः सीता आह— शोकशून्यहृदयस्य शोकेन शून्यं वाह्यज्ञानरहितं हृदयं मनो यस्य तादृशस्य जनस्य इव आर्य्यपुत्रस्य मुखरागः' मुखच्छविः भवति। 'एतत्' वस्तु किं स्यात्। 'स्थाने' खलु यथार्थम् कृता चिन्ता, त्वम् युक्तं चिन्तितवती ; यदहम् एतादृशः भवामि तत् यथार्थम् एव त्वम निश्चितवती। यद्वा 'स्थाने' यथार्थं युक्तमेव [अव्ययमेतत्। 'युक्ते द्वे साम्प्रतं स्थाने' इत्यमरः] चिन्ता कृता, मया चिन्ताविहिता। यत् मया चिन्तितं तत् यथार्थमेव सत्यमेव। यद्वा यत् मया चिन्ता कृता तत् स्थाने न्याय्यम् एव भवति यतः चिन्ता-योग्ये एव विषये मया चिन्ता विहिता। स्वचिन्तामेव रामः विवृणोति कृतान्तेत्यादि निम्नश्लोकेन।

Nontes

1. हम्—इतिसम्भ्रमे अव्ययमव इति प्रागुक्तम्।

2. धर्मविघ्नः—धर्मस्य विघ्नः इति ६तत् ; वि+हन् घञर्थेक=विघ्नः, बाधा। धर्म was here her religious performances including watering of trees etc.

3. आस्यताम्—आस्+लोट ताम् कर्मणि।

4. प्रतिवचनार्थिनीम्—प्रतिवचनम् कस्यचित् प्रष्टव्यविषयस्य प्रत्युत्तरम् अर्थ-यते कामयते इति प्रतिवचन+अर्थ+णिन् स्त्रियाम्। प्रत्युत्तराकांक्षिणी। ताम्।

Qual. त्वाम। Thus our poet skillfully turns the topic of conversation.

5. शोकशून्यहृदयस्य—शून्यं बाह्यज्ञानरहितम्; शून्यं हृदयं यस्य तदीति बहु। शोकेन शून्यहृदयः। इतत्। तस्य। Adj. used substantively. उपमान of आर्य्यपुत्रस्य।

6. मुखरागः—मुखस्य रागः रक्तिमा छविः इति ६तत। Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. स्थाने—अव्ययम्। Proper; right; cp. 'स्थाने हृषीकेश तव प्रकीर्त्त्या जगत् प्रहृष्यत्यनुरज्यते च" Gita; and "स्थाने भवान् कनराधिपः सन्' &c. See Tika also.

N. B.—Here क्रियते for कृता would have been more explicit to bring out that Rama was thinking something.

रामः—कृतान्तशल्याभिहते शरीरे तथैव तावद्धृदयव्रणोमे।
नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

Prose.—कृतान्तशल्याभिहते मे शरीरे हृदयव्रणः तथैव तावत्। तत्रएव तत्रैव नानाफलाः शोकशराभिघाताः पुनः पतन्ति।

Eng.—The sore of my heart is still as before (or still fresh) in my body (person) that was wounded by the arrows of outrageous fortune (or by the missiles of my misfortune). Again and again the stings (the strokes) of the shafts in the shape of grief producing various (sad) effects, are falling down upon the self-same place.

Beng.—দুর্দৈবশল্যে নিপীড়িত আমার শরীরে হৃদয়বেদনা সেই-রূপই রহিয়াছে। নানাপ্রকার (দারুণ) ফলদায়ক শোকে শরের (বিষম) আঘাত বার বার ঠিক সেই স্থানেই পড়িতেছে।

Tika.—'कृतान्तशल्याभिहते' कृतान्तस्य कृतान्त इव यत् दुःखदायकं दैवं तस्य दैवस्य दुरदृष्टस्य इति यावत् यत् शल्यं तीक्ष्णः बाणः तेन अभिहते आहते निपीड़िते विद्धे इति यावत् 'मे शरीरे हृदयव्रणः' मनोव्याधिः मर्मवेदना इति यावत् "तथैव" यथा पूर्व्वं विषमः आसीत् अधुनापि तद्वत् तावत् तिष्ठति। पितृहानिप्रभृतिभिः दुर्दैवफलैः आहतस्य मम यादृशी मर्मपीड़ा पूर्व्वम् असीत् अद्यापि सा तादृशी एव वर्त्तते ; गच्छत्यपि काले कथमपि न सा न्यूनत्वं भजते, वा गता। [ननु कथमिव ? तत् विशदयति—यतः] 'तत्रैव तत्रैव' तस्मिन् एव मर्मस्थाने 'नानाफलाः' नाना विविधानि विविधप्रकाराणि दुःखदायकानि इति भावः फलानि परिणामाः येषां तादृशाः बहुविधदुःखोत्पादकाः 'शोकशराभिघाताः' शोकः शरः इव (तीक्ष्णः) इति शोकशरः ; शरवत् तीक्ष्णः शोकः तस्य अभिघाताः निदारुणाः आघाताः 'पुनः' वारं वारं 'पतन्ति'। 'किञ्च नानाफलाः' नाना लौहनिर्मितानि विषमिश्राणि विविधानि फलानि फलकानि येषां ते इति तीक्ष्णफलकयुक्ताः शोकरूपाः मे शराः बाणाः, तेषाम् अभिघाताः तीव्राः आघाताः इत्यपि ध्वन्यते। यथा लौहादिफलकयुक्तस्य शरस्य तीव्रः आघातः हृदयं विध्यति तद्वत् बहुविधदुःखदायकस्य आघातः मम मर्माणि पीड़यति।

Notes

1. कृतान्तशल्याभिहते—कृतान्तस्य शल्यम् इति ६तत्। "कृतान्तो यम-दैवयोः"। Here it means दैवम् irony of fate ; दैव is so called owing to its दुःखदायकत्व। अभि+हन्+क्त कर्मणि अभिहत struck. कृतान्तशल्येन अभिहतम् ३तत्। तस्मिन्। Qual. शरीरे।

2. हृदयव्रणः—हृदयस्य व्रणः इति ६तत्। Construe मम हृदयव्रणः तथैव तावत् वर्त्तते। This wound of heart in Rama was due to his father's death-news. It is even now तथैव i. e. as fresh as before.

3. नानाफलाः—नाना फलानि येषां ते बहु। For फल meaning विपाक and लौहफलक, see Tika.

4. शोकशराभिघाता:—शोकः शरः इव इति उपमिततत् by the rule "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे"। तस्य अभिघाताः इति ६ तत् ; again when फलम् means a फलक the tip of a shaft, it should be expounded in the following way to suit the text—शोकरूपः शरः इति रूपकसमासः or शाकपार्थिवादि। or शोकएव शरः इति कर्मधा (of the मयूरव्यंसकादि class). In the former case the meaning is—arrow-like grief ; in the latter case it means arrows in the shape of grief. Here plural in शोकशराभिघाताः and पुनः पतन्ति show that Rama had series of misfortunes after the first हृदयव्रण due to his father's death news erelong received from Sumantra as seen in Act IV. And now the question is what are those series of misfortunes that visited Rama since? Commentators take or count राज्यनाश and वनवास as well, but राज्यनाश was before पितृवियोग (श्रवण) and it was now no new दुःख to Rama (see I. sl. 14 and 15 and "रामः—भवान् अस्मत्पक्षपातादिव नार्थमवेक्षते" also sl. 20 "भरतोनामभवेद्राजा तत् समम्" &c in Act iv), and his exile (वनवास) for 14 years was also no new दुःख to him (cp "मङ्गलार्थं अनया दत्तान् वल्कलान् तावदानय" I sl. 24 &c) and these also preceded पितृमरणसंवादश्रवण। So by शोकाभिघाताः we interpret (i) Rama's separation from a brothar like भरत who resembled his father in many ways and thus revived पितृशोक afresh (cp "कस्यासौ सदृशतरः स्वरः पितुर्मे" IV. sl. 6.), (ii) his separation from सुमन्त्र his wellwisher and sympathiser, (iii) the thought that अयोध्याराज्य is without protector (cp "राज्यं शून्यं मपि नोपेक्षणीयम्" Act IV) and his extreme anxiety for Bharata's कष्ट is conducting the great राज्यभार (cp "कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति" V. P), and indeed this was very tormenting before

just now (cp "रामः—सशोकम्...(विमृश्य)...यावदिदानीमीदृशशोकविनोदनार्थं मैथिलीं पश्यामि" ante V) and also his खेद for this present plight of her beloved wife Sita (cp "भोः कष्टम् यौवनाः कार्याः श्राम्यति दर्पणेऽपि स नेति खेदं कलशं वहन्त्याः"), and lastly his internal thought as how to perform his father's वात्सरिकश्राद्ध (cp. "श्वस्तत्रभवतस्तातस्य संवत्सरश्राद्धविधिः...तत्कथं निवर्तयिष्यामि इति चिन्त्यते मया" infra). These six thoughts were the शोकशराभिघाताः that one after another fell on his wounded heart.

सीता—अय्यउत्तस्स को विअ सन्दावो । [आर्यपुत्रस्य क इव सन्तापः] ।

रामः—श्वस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram.—To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals (ritualistic scripts). And I am thinking how I shall perform it. Or—

Beng. সীতা—আর্য্য কি প্রকার সন্তাপ ? রাম—পূজনীয় পিতৃদেবের বার্ষিক শ্রাদ্ধব্যবস্থা আগামী কল্যই। কল্পবিধি অনুসারে পিণ্ডদানাদি ক্রিয়াই পিতৃগণের কাম্য। তাহা কিরূপে সম্পন্ন করিব তাহাই আমি ভাবিতেছি ; অথবা—

Tika.—'क इव' कीदृशः खलु अनिर्वचनीयः, 'सन्तापः' मनोव्याधिः आर्यपुत्रस्य वर्तते । 'श्वः' आगामिनि दिवसे [अव्ययमेतत्] 'अनुसंवत्सरश्राद्धविधिः' संवत्सरम् संवत्सरम् अनुष्ठेयः श्राद्धविधिः श्राद्धव्यवस्था श्राद्धानुष्ठानम् इति । 'कल्प-

विशेषेण' कल्पसूत्राणाम् विशेषेण विशिष्टानाम् अस्मत्कुलप्रतिपादितानाम् कल्प-सूत्राणाम् अभिमतमनुसृत्य इत्यर्थः 'निवपनक्रियाम् पिण्डप्रदानादिक्रियाम् 'पितरः इच्छन्ति'' कामयन्ते। तत्कथं 'निर्वर्तयिष्यामि सम्पादयिष्यामि' इति एतत्मया चिन्त्यते। तस्मादेव शोकार्त्तस्य इव मे मुखरागः इति।

Notes.

1. स्वः—There is no unity of time here; for there is no knowing when रावण came there।

2. अनुसंवत्सरश्राद्धविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम्। वीप्सायाम् अव्ययीभावः। As अव्ययीभाव words are usually adverb, so we now add अर्शआदि अच् to make it an adj. as in परोक्षाक्रिया। Now अनुसंवत्सरम् (तत्र अनुष्ठेयं) श्राद्धम् इति कर्मधा। तस्य विधिः व्यवस्था करणीयता इति ६तत्। Nom. to वर्त्तते &c understood; or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अव्ययीभाव। Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यह्निकम्। तादृशम् श्राद्धमिति कर्मधा। we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक श्राद्ध, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास (Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषस्तेन ६तत्। करणे ३या।

4. निवपनक्रियाम्—निवपन is offering made to the manes; cp. "कोवः निवपनानि दास्यति"। निवपनरूपाक्रिया रूपकर्मधा। यद्वा निवपननेव क्रिया। ताम्। obj. of इच्छन्ति।

5. निर्वर्तयिष्यामि—निर्+वृत+णिच्+लृट स्यामि। This thought of पितृश्राद्धसम्पादन tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सशोक and what

was his सन्ताप। क इव—Here इव along with कः indicates something unknown or indescribable. क इव सन्तापः what unknown pain exists (in आर्य्यपुत्र)। Compare "त्वदन्यः क इवापहारयेत्"—Bharavi, and "कान्यभिख्या तयोरासीत् व्रजतः शुद्धवेषयोः" in Raghu I etc.

(रा) गच्छन्ति तुष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे।
इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ॥२

Prose.—ते (पितरः) येनकेन तुष्टिं गच्छन्ति। ते एव हि मे तां दशां जानन्ति। तथापि तातस्य रामस्य चसानुरूपाम् पूजां कर्त्तुम् च इच्छामि।

Eng.—They will attain satisfaction in any way ; because they know my plight (fully well). Still, I wish to perform worship worthy of my father as well as of myself Ram.

Beng.—তাঁহারা যে কোন অনুষ্ঠানেই তুষ্ট হইবেন, কেননা নিশ্চয়ই তাঁহারা আমার দশা জানেন। তবে পিতার ও রামের অনুরূপ পূজা আমি করিতে চাই।

Tika.—'ते पितरः येन केन अङ्गहीनेनापि उपचारेण 'तुष्टिं' तृप्तिं 'खलु' निश्चितं 'गच्छन्ति' गमिष्यन्ति [भविष्यत्सामीप्ये लट]। [यतः] ते एव स्वर्गस्थाः अतएव सर्व्वज्ञाः मे पितरः हि नूनम् 'मे तां' वनवासक्लिन्नां अतः अर्थशून्यां 'दशाम्' अवस्थाम् 'जानन्ति' विदन्ति [इति सत्यम्—परम्] 'तथापि अहम् तातस्य' महाराजस्य 'तथा रामस्य' पितृभक्तस्य युवराजस्य मम 'सानुरूपाम्' उपयुक्ताम् 'पूजाम्' श्राद्धादिकम् कर्तुम् च इच्छामि। उपजातिवृत्तम् ॥

NOTES

1. सानुरूपाम्—adj. to पूजाम्। अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by "प्रादिभ्यो—"। अनुरूपेण सह वर्त्तमाना या तामिति तुल्ययोगे बहु। अनुरूप has been here thus treated as a noun. We may also expound रूपम् अनुगतः इति अनुरूपः, प्रादितत्। Then as before ; or

again रूपस्य योग्यम् अनुरूपम्। अव्ययीभावः। ततः अर्श आद्यच्। Then बहु as before ; or again अनुरूपयतीति अनुरूपः (कर्त्तरि पचाद्यच्)। Then तुल्ययोगे बहु as before. सद्दानुरूपाम् is also correct by the rule "वोपसर्जनस्य"। The reading स्वानुरूपाम् meaning befitting self and Dasaratha would have been better here.

सीता—अय्यउत्त ! णिव्वत्तइस्सिदि सद्धं भरदो रिद्धीए ; अवत्थाणुरुवं फलोदएण वि अय्यउत्तो। एदं तादस्स बहुमदतरं भविस्सदि। [आर्यपुत्र ! निर्वर्तयिष्यति श्राद्धं भरतः ऋद्धया। अवस्थानुरूपं फलोदकेन आर्यपुत्रः। एतत् तातस्य च बहुमततरं भविष्यति]।

Eng. Sita.—My noble husband ! Bharat will ceremonially perform the sradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances). This will be highly accepted by the late (departed) father.

Beng. সীতা—আর্য্যপুত্র ! ভরত সমৃদ্ধি সহকারে শ্রাদ্ধ সম্পন্ন করিবেন, আর আপনি অবস্থানুরূপ ফলজলের দ্বারা করুন। ইহা তাতের (পিতার) খুবই আদরের হইবে।

Tika.—'निर्वर्त्तयिष्यति' सम्पादयिष्यति। 'ऋद्धया' ऐश्वर्य्येण ऐश्वर्य्यनिष्पादितोपचारेण इत्यर्थः। 'अवस्थानुरूपम्' वनवासावस्थायाः उपयुक्तम् 'आर्य्यपुत्रः निर्वर्त्तयिष्यति'। 'फलोदकेन' वनफलेन तथा नदीजलेन। 'बहुमततरम्' आदृततरम्। 'भरतस्य आज्ञापेक्षया 'आदृततरम्' रामचन्द्रस्यैव स्वत्वगुणाधिक्यविकाशात् तथा जीय़स्त्वात्, तेन च मुख्यश्राद्धाधिकारित्वात्।

Notes

1. निर्वर्त्तयिष्यति—निर् + वृत + णिच् + लृट् स्यति। Nom. भरतः।
2. ऋद्धया—करणे तृतीया। ऋध् + क्तिन् भावे।

3. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति ६तत् ; or रूपस्ययोग्यम् इति अनुरूपम् अव्ययीभावः। rest as before. अवस्था—अव + स्था + अङ् भावे स्त्रियाम्। आर्य्यपुत्र is to do श्राद्ध acc. to his own present अवस्था here.

4. फलोदकेन—फलं च उदकम् च इति समाहारः by the rule "जातेर प्राणिनाम्" तेनेति—करणे तृतीया। फलञ्च इत्यादौ जातौ एकवचनम्। यद्वा फलानि च उदकानि च।

5. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः। बहु + मन् + क्त कर्मणि इति बहु मततरम्।

N B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first, be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः।
स्मारितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः स्वहस्तरचितानि फलानि दृष्ट्वा (नः) वनवासं स्मारितः (सन्) तत्रापि रोदिति।

Eng.—Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged (placed) with our own hands on the Kusa grass.

Beng. রাম—মৈথিলি! পিতা কুশের উপর আমাদের স্বহস্ত বিন্যস্ত ফলরাজি দর্শন করিয়া আমাদের বনবাস স্মরণ করিয়া সেখানে রোদন করিবেন।

Tika.—'तातः' पूजनीयः स्वर्गस्थः राजा 'दर्भेषु' कुशेषु कुशानाम् उपरि इत्यर्थः 'नः मम स्वहस्तरचितानि' आत्महस्तेन विन्यस्तानि फलानि दृष्ट्वा वनवास' स्मारितः' अनेन अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थः तत्रापि' स्वर्गेऽपि 'रोदिति' रोदिष्यति [इति भविष्यत्सामीप्ये लट्]। यः पिता वनवासम् अस्माकम् श्रुत्वा भृशम् करोद स अस्माक' श्राद्धविधिप्रकारेण वनवासम् स्मृत्वा स्वर्गेऽपि रोदन-परायणो भविष्यति।

Notes

1. स्वहस्तरचितानि—स्वस्य (or स्वः) हस्तः इति ६तत्, कर्मधा वा। तेन रचितानि सज्जीकृतानि इति ३तत्। Qual. फलानि।

2. वनवासम्—वने वासस्तमिति सुप्सुपा।

3. स्मारितः—स्मृ + णिच् + क्त ; स्मारयति इति णिचि रूपम्। Here स्मृ implies 'to recollect' and there is no आध्यान implied (उत्कण्ठा-पूर्वकस्मरण) here, so the root is not मित is णिच by the ganasutra "स्मृ आध्याने"। Also see our notes in मानस संस्मरयति in Rat.

(ततः प्रविशति परिव्राजकवेषो रावणः)

[Then enters Ravana in the guise of a mendicent]

रावणः—(आत्मगतम्) एषभोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,

खरवधकृतवैरं राघवं वञ्चयित्वा।

स्वरपदपरिहीणां हव्यधारामिवाहं
जनकनृपसुतां तां हर्तुकामः प्रयामि ॥ ७॥

Prose.—See Tika.

Eng. Rav.—(To himself)—Oh ! licentious as I am, I have adopted this form to play foul with Ramchandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronunciation of the text.

Beng. রাবণ (স্বগত)—এইযে আমি অজিতেন্দ্রিয় তাই এই রূপ ধারণ করিয়া আমি, জিতেন্দ্রিয় এবং খরের বিনাশ করণ জন্য আমার সহিত জাতবৈর রামচন্দ্রকে প্রতারিত করিয়া শুদ্ধ মন্ত্রোচ্চারণহীন ঘৃতাহুতির ন্যায় জনকরাজনন্দিনীকে হরণ করিতে ইচ্ছুক হইয়া চলিয়াছি।

Tika.— अनियतात्मा' अनियतः अजितः अवशीकृतः आत्मा इन्द्रियाणि मनो वा यस्य स इति अजितेन्द्रियः अहम् 'एतद्रूपम् परिव्राजकवेषम् गृहीत्वा' धारयित्वा 'नियत' जितेन्द्रियं 'खरवधकृतवैरं' खरस्य वधेन विनाशेन कृतम् आचरितम् उत्पादितं वैरं शत्रुता येन तादृशम् 'रामं वञ्चयित्वा प्रतार्य्य' 'स्वरपदपरिहीणाम्' स्वरं णा उदात्तानुदात्त-स्वरिता इति त्रयाणाम् स्वरभेदानाम् शुद्धोच्चारणेन तथा पदेन मन्त्रवर्णेण च परिहीणाम् रहिताम् अशुद्धस्वरोच्चारणेन तथा विकलपदोच्चारणेन च सह प्रदत्ताम् इत्यर्थः 'हव्य-धारामिव' हव्यस्य हवनीयस्य घृतस्य धाराम् आहुतिम् इव 'तां जनकनृपसुताम् हर्तुं-कामः' अपनेतुमनाः 'प्रयामि' अभिसरामि। अयम् भावः—सुष्ठु, मन्त्रोच्चारणेन तथा सम्यगुदात्तादिस्वरोच्चारणेन च रचिता घृताहुतिः देवताम् उपगच्छति ["अग्नौ प्रास्ता-हुतिः सम्यगादित्यमुपतिष्ठते", "अग्निमुखा वै देवाः" "स इह देवेषु गच्छति" इतिश्रुतेः] यदि सा आहुतिः पूर्वप्रकारेण रचिता न भवति तर्हि सा असुरराक्षसप्रभृतिभिर्ह्रियते। अत्र अरण्ये घृताहुतिरिवपवित्रा सीता, सा च रामेण रचिता। वञ्चनां कृत्वा यदा

रामं दूरं नेष्यामि तदा सा अरक्षिता भवेत्। तत्काले रक्षोवंशोद्भूतः खलु अहं यादृक् स्वरपदपरिहीनां हुताहुतिम् हरामि तादृगेव रामविहीनाम् सीताम् अपि हर्तुम् अभिलाषी सन् उपसर्पामि। उपमालङ्कारः। रामोऽत्र स्वरपदेन सह, सीता च हव्यधारया सह उपमीयेते। मालिनीवृत्तम् ॥

Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावण up to अनुष्ठास्यामि should be आत्मगत। Otherwise his disparaging saying as अनियतात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यम् + क्त कर्मणि नियतस्तस्मादन्योऽनियत. इति नञ् समासः। अनियतः आत्मा (मनः) यस्य स इति बहु। Qual. अहम् understood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम्; adj. to Rama; or it means surely निश्चितम्, and qualifies वञ्चयित्वा। As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy।

4. खरवधकृतवैरम्—खरस्य वधः इति ६तत्। तेन कृतमिति ६तत्। खरवधकृतं वैरं शत्रुता येन or यस्मिन्, तम् इति बहु; adj to रामम्। Khara was the head of Ravana's forces at दण्डकारण्य। He was killed by Rama. Hence Rama was his enemy.

5. स्वरपदपरिहीणाम्—स्वरः प्राधान्येन उदात्तादि। पदं मन्त्रवर्णः। स्वरश्च पदं च स्वरपदे इति द्वन्द्व; ताभ्याम् परिहीणा, ताम् इति ३तत्। adj. to हव्यधाराम्।

6. हव्यधाराम्—हव्यम् = देवतोद्देशेन दत्तं हुतम्। हूयते अनेन इति करण-

वाचोऽ यत्प्रत्ययः। or कर्मणि यत्। तस्य धारा तामिति तत्। This is compared to जनकनृपसुता। हव्यधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp "बाधस्व दूरे निर्ऋतिम्"—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp "दुष्टोमन्त्रः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह। स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात्" Bhashya. The उपमा is appopriate in point of time and place. See Tika. Also see "हरामि रुदतीं बालाम् अमन्त्रोक्तामिवाहुतिम्" Sl. 15.

7. जनकनृपसुताम्—जनक एव नृपः इति कर्मधा। तस्य सुता तामिति तत्। obj. to हर्तुकामः।

8. हर्तुकामः—हृ + तुम् = हर्तुम्; हर्तुकामः यस्य बहु। कामशब्दे मनःशब्दे च परे सति तुमुन्प्रत्ययस्य मकारलोपोभवेत् बहुव्रीहौ, see 'तुङ्कामसनसोरपि"। हर्तुम् कामः वासना यस्य सः इत्येव अर्थः। adj. to अहम्।

9. प्रयामि—प्र + या + लट् मिप्। I approach.

(परिक्रम्य अधो विलोक्य) इदं रामस्य आश्रमपदद्वारम्। यावदवतरामि। (अवतरति) यावदहमपि अतिथिसमुदाचारम् अनुष्ठास्यामि। (प्रकाशम्) अहमतिथिः कोऽत्र भोः।

रामः—(श्रुत्वा) स्वागतमतिथये।

रावणः—साधु विशेषितं खलु रूपं स्वरेण।

रामः—(विलोक्य) अये भगवान्। भगवन्! अभिवादये।

रावणः—स्वस्ति।

रामः—भगवन्! एतदासनमास्यताम्।

रावणः (आत्मगतम्) कथमाज्ञप्त इवास्मि अनेन। (प्रकाशम्) बाढम्। (उपविशति)।

रामः—मैथिलि ! पादमानय भगवते ।

सीता—जं अयउत्तो आणवेदि । (निष्क्रम्य प्रविश्य) इमा आवो । [यत् आर्यपुत्र आज्ञापयति ।···इमा आपः] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—जं अयउत्तो आणवेदि । [यदार्य्यपुत्र आज्ञापयति]

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

Eng. Rav.—(Walking round and looking below) This is the entrance to the site of Ram's hermitage Then let me descend ; (alights). Now I on my part, should adopt the manners of a guest I am a guest—who is here ?

Ram.—(Having heard) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—(Having looked) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good be to you.

Rama.—Venerable sir ! this is the seat for you to take.

Rav.—(To himself) how is it that I am ordered by him ; (aloud) well, (takes his seat).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. (Going out and entering) here is water.

Rav.—Wait upon (or attend to ; or render service to) this respectable one.

Sita—As my noble husband commands.

Rav.—(being afraid, lest his stratagem is disclosed) enough ! enough ! (stop please ! stop !).

Beng.—(পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া) এইত রামের আশ্রমগৃহদ্বার। তাহা হইলে অবতরণ করি। (অবতরণ)। এইবার আমি অতিথিসমুচিত আচারের অনুষ্ঠান করি। (প্রকাশ্যে) আমি অতিথি! কে আছেন এখানে! রাম—(শ্রবণান্তে) অতিথির স্বাগত! রাবণ—রূপ স্বরের দ্বারা বেশ ভাল ভাবেই বিশেষিত (উৎকর্ষযুক্ত) হইয়াছে। রাম—(দেখিয়া) ও ভগবান্। ভগবন্ প্রণাম। রাবণ—মঙ্গল হোক! রাম—ভগবন্! এই আসনে উপবেশন করুন। রাবণ—(স্বগত) একি! এ যেন আদেশ করিতেছে। (প্রকাশ্যে) আচ্ছা। (উপবেশন করিলেন)। রাম—মৈথিলি! পাদপ্রক্ষালনার্থ জল আনয়ন কর। সীতা—আর্য্যপুত্রের যেরূপ আদেশ। (বাহির হইয়া পুনঃ প্রবেশ করিয়া) এইযে জল। রাম—ভগবানের শুশ্রূষা কর। রাবণ—(মায়া প্রকাশভয়ে ব্যাকুল হইয়া) থাক্! থাক্।

Tika.—'অতিথিসমুদাচরম্' অতিথিনা গ্রহণীয়ম্ সম্যক্ আচারম্। 'সাধু বিশেষিতং রূপং স্বরেণ' অস্য কণ্ঠরবেণ অস্য রূপং সুষ্ঠুভাবেনৈব বিশিষ্টতা আপন্না। অয়মর্থঃ—অস্য রূপম্ সৌন্দর্য্যম্ স্বভাবতঃ এব দর্শনীয়ম্। যদ্বা অস্য রূপম্ বপুঃ স্বভাবেন এব সুন্দরম্। অস্য কণ্ঠস্বরঃ অপি মধুরঃ। অতএব অস্য কণ্ঠস্বরঃ মধুরঃ সন্ অস্য স্বভাবসুন্দরে বপুষি কিমপি বৈশিষ্ট্যম্ (অধিকতরমাধুর্য্যম্) আপাদিতবান্। যদ্বা অন্যঃ কশ্চিদপি অর্থঃ কর্তুং শক্যতে, স যথা—অস্য মধুরেণ স্বরেণ অস্য মধুরং রূপম্ সমর্থিতং—যাদৃক্ অস্য সুন্দরং বপুঃ তাদৃগেব অস্য মধুরঃ স্বরঃ অতঃ উভয়োঃ সুষ্ঠু এব সামঞ্জস্যম্ দৃশ্যতে। [পরম্ অত্র প্রথমার্থস্তু সাধীয়ান্ ইতি মন্যামহে বয়ম্]। 'অভিবাদয়ে' প্রণমামি। 'কথম আজ্ঞাপয়তি' ইত্যাদি—অয়ং মাম্ আসনগ্রহণার্থম অভ্যর্থয়তি পরং ইদৃশেনৈব অস্য প্রভাবশালিত্বম্ যত্ মন্যে অহম্ খলু অনেন আসনগ্রহণার্থম্ আদিষ্টোঽস্মি। অত্র রাবণঃ স্বমনসি রামস্য তত্কর্ম্মৈব বিবেচয়তি। 'পাদ্যম' পাদপ্রক্ষালনার্থং জলম। 'শুশ্রূষয়' শুশ্রূষাং কুরু অবয়া দেপরিবাহনেন পরিচর। 'মায়াপ্রকাশনপর্য্যাকুলীভূত্বা' রাবণঃ মায়য়া

(कपटेन) एव परिव्राजकवेषं गृहीत्वा आयात: । सीता दाद अस्य पादौ स्पृशेत् तर्हि अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादिकामविकारा: आविर्भूता: भवेयु:, तथा सति अस्य स्वरूपप्रकाश: स्यात्—तत् खलु माभूत् इति एतदर्थमेव पर्य्याकुलं शङ्काकुल: चञ्चल: (भीत) भूत्वा 'माया' कपटम् । कपटवेष: । तस्या प्रकाशनम् स्वरूपप्रकाश: । तेन तस्मात् आकुलं अधीर इत्यर्थ: । एवं भूत्वा स आह "भवतु भवतु' [अव्ययमेतत् अत्र । हर्षे अवैमे वा द्विरुक्ति] । सीताकृता सेवा मे न प्रवर्त्ततामु इत्यर्थ:

Notes

1. आश्रमपदद्वारम् – आश्रमस्य पदम् स्थानमित्यर्थ: इतत् ; तस्य द्वारमिति इतत् । Nom. to वर्त्तते or भवति understood. यावदयागे "अवतरामि" इत्यत्र भविष्यति लट् ।

2. अतिथिसमुदाचार:— अविद्यमाना तिथिर्यस्य स इति बहु । यद्वा अतति सतत गच्छति इति अत + इथिन् = आताथ: । तस्य: (तद्योग्य:) समुदाचार: इति इतत् । सम् + उद् + आ + चर + घञ् । Obj. of अनुष्ठास्यामि । Note that अनुतिष्ठामि in लट should be more appropriate here ; for लट् is to be used in connection with the अव्यय यावत् to denote futurity. See the rule "यावत् पुरानिपातयोर्लट्" ।

3. अतिथये—सम्प्रदाने ४र्थी acc. to भाष्य, thus अतिथये स्वागतं भवतु । or कर्मणि ४र्थी by the rule "क्रियार्थोपपदस्य च कर्मणि स्थानिन." । षष्ठी is also correct in such cases.

4. विश्वासितम्—वि + श्विष् + णिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama ; it may also be taken to refer to Ravana. Ravana says मम रूप परिव्राजकरूपं स्वरूपं यामतश्च्दस्वरूप साधु विश्वासितम् सम्मानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विश्वासितम् ।

6 आस्यताम—आस + लोट ताम कर्मणि। Nom. त्वया or भवता।

7. आज्ञप्त:—आ + ज्ञप चुरादि + क्त कर्मणि। आज्ञपित also. I am orderd as if. See Tika.

8. भगवते—सम्प्रदाने ४र्थी or कर्मणि ४र्थी as in अतिथये; or Acc to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियाग्रहणमपि कर्त्तव्यम् See anta. It is usual to offer पाद्य, आसन &c. to a guest.

9 शुश्रूषय—शुश्रूषांकुरु इति शुश्रूषाशब्दात णिच + लोट हि = शुश्रूषय टिलोप due to इष्टवद्भाव by "प्रातिपदिकात् धात्वर्थे णिच् बहुलमिष्टवच्च"। or श्रु + सन् णिच् (स्वार्थे) + लोट हि। See Act IV. शुश्रूषस्व will serve the purpose equally well without णिच् and will be better.

10. मायाप्रकाशनपर्याकुल:—मायाया: प्रकाशनमिति ६तत्। तस्मात् पर्याकुल: इति सुपसुपा। See Tika. भवतु is an अव्यय here meaning "well" or "enough".

11. Remark.—Here put the stagedirection 'प्रकाशम्" before अहमतिथि: though not seen in any edition; otherwise the address is out of place See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषीणामरुन्धती।
यस्या भर्त्तेति नारीभि: सत्कृत: कथ्यते भवान् ॥ ८ ॥

Prose.—पृथिव्याम् इयं हि मानुषीणाम् मध्ये एका अरुन्धती (तत्तुल्या पतिव्रता)। यस्या: भर्त्ता इति (हेतो:) भवान् नारीभि: सत्कृत: (इति) कथ्यते। यद्वा भवान् सत्कृत: (जनै:) इति नारीभि: कथ्यते।

Eng. Among the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—(Or being whose husband you are held in respect—So remark the ladies).

Beng.—পৃথিবীতে মানবীগণের মধ্যে ইনিই কেবল অরুন্ধতী যাঁর স্বামী বলিয়াই আপনি রমণীগণের শ্রদ্ধার পাত্র এরূপ বলা হয়। (অথবা) যাঁহার স্বামী বলিয়াই আপনি (জনগণের) শ্রদ্ধার ভাজন এইরূপ নারীগণ বলিয়া থাকেন।

Tika.—पृथिव्याम् जगति इयं सीता हि नूनं मानुषीणां मध्ये एका अरुन्धती अरुन्धतीतुल्या पतिव्रता। [अरुन्धती हि वशिष्ठस्य पत्नी पातिव्रत्येन सा सर्वजन-पूजितासीत्। तस्याम् स्वर्गं प्रस्थितायाम् सत्याम्] इयं सीता एव सर्वासाम् रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः। [भवतः खलु गौरवम् एष एव प्रकाशयति—] 'यस्याः' पतिव्रतायाः अरुन्धती-कल्पायाः 'सीतायाः भर्त्ता पतिः इति' अनेनैव हेतुना 'भवान् नारीभिः स त्कृतः' आदृतः इति (जनैः) कथ्यते प्रकाश्यते। यद्वा अस्याः एव स्वामी भवान् इति अनेनैव हेतुना भवान्—जनैः सत्कृतः इति नारीभिः सर्वाभिः महिलाभिः कथ्यते। पतिव्रतायाः सीतायाः गौरवेण तव गौरवम् इति भावः।

Notes.

1. मानुषीणाम—अर्थे षष्ठी being related to मध्ये।

2. अरुन्धती—It means here अरुन्धतीतुल्या। Pred. to इयम। Arundhuti was the devoted wife of वशिष्ठ as स्वाहा was of अग्नि, comp" ददर्श वशिष्ठमन्वासितमरुन्धत्या स्वाहयेवहविर्भुजम"—Rag. I.

3. सत्कृतः—सत् + कृ + क्त कर्मणि। आदरानादरयोः सदसती इति सत् इत्यस्य गतिसंज्ञा। See Tika Thus Ravana avoids Sita's दृष्टिसेवा to keep his disguise in tact, and to gain Rama's confidence by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय, अहमेव शुश्रूषयिष्ये।

रावणः—अयि! छायां परिहृत्य शरीरं न लङ्घयामि। वाचानुवृत्तिः खलु अतिथिसत्कारः। पूजितोऽस्मि। आस्यताम्।

रामः वाढम् । (उपविशति)

Eng. Ram.—Then bring water I shall render services.

Ravan.—Well, I do not like to avoid the shadow and (at the same time) transgress the body. To please aguest with sweet words is the right (or real) way of (according the rites of) hospitality. I have been honoured ; please take your seat.

Ram.—Very good. (sits down).

Beng.—রাম—তবে নিয়ে এস, আমিই শুশ্রূষা করিব।

রাবণ—ওহে ছায়া পরিহার করিয়া শরীর লঙ্ঘন করিতে চাহি না। বাক্যদ্বারা তুষ্টি বিধানই (যথার্থ) অতিথি সৎকার। আমি পূজিত হইয়াছি। আপনি বসুন। রাম—উত্তম (উপবেশন করিলেন)।

Tika —"तेन हि' तथा सति 'आनय' अपः आनय अहम् एव शुश्रूषयिष्ये" पाद्यादिदानेन सेविष्ये। अयि छायामित्यादि – 'छायाम्' प्रतिबिम्बम 'परिहृत्य' परिवर्ज्य 'शरीरम्' कायम 'न लङ्घयामि' न अतिक्रमितुमिच्छामि। अयमर्थः—छाया हि वस्तुनः नित्यानुगामिनी, तां परित्यज्य न कोऽपि शरीरम् लङ्घयितुं शक्नोति, तद्वत् सीता अपि नित्यमेव रामानुगामिनी इति सा तस्य छाया इव। तां सीतां परित्यज्य (सीताकृताम शुश्रूषां विहाय) शरीरम् तस्याः कायभूत रामचन्द्रम् न लङ्घयामिन पीडयामि, तस्याः कायभूतेन रामचन्द्रेण विहितां सेवाम् न ग्रहीष्यामि। अतएव तथा मया सीतया करणीया सेवा परित्यक्ता तद्वत् त्वयैव विधेया सेवा परित्यक्तव्या। तेनहि शुश्रूषणेन अलम इति भावः। अत्र कोऽपिध्वनिः विद्यते, सतु एवंरूपः—छायाम् परित्यज्य सीतां विहाय शरीरं रामचन्द्रं न लङ्घयामि नविग्रहीष्यामि। सीताम् खलु आदौ अपनीय पश्चात् त्वया सङ्ग्रहीतव्या इति भावः। 'वाचानुवृत्तिः' वाक्येन अनुवर्त्तनम् सुमिष्टेन वाक्येन एव तुष्टिसाधनम खलु यथार्थत एव अतिथिसत्कारः अतिथिपूजा। तव सुमिष्टवाक्येन अहं पूजितोऽस्मि

सम्मानितोभवामि) [तथाहि "तृणानि भूमिरुदकं वाक् चतुर्थी च सूनृता। एतान्यपि सतां गेहेनोच्छिद्यन्ते कदाचन"]।

Notes

1. शुश्रूषयिषेऽ—श्रु + सन् + णिच (स्वार्थे) + लृटसेऽ। or शुश्रूषा नामधातु + णिच + लृटसेऽ। "णिचश्च" इत्यात्मनेपदम। See act IV. sl. 19 and ante.

2. वाचा—करणे तृतीया। Comp "भवतीनां सूनृतयैव गिरा कृतमातिथ्यम" in Sak I.

3. छायां परिहृत्य शरीरम न लङ्घयामि—छाया being अलङ्घनीय its origin शरीर will also be so. Now—See Tika here for significance.

4. अतिथिसत्कारः—अतिथेः सत्कारः इति ६तत्।

5. बाढम—An अव्यय implying स्वीकार (assent).

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि। (प्रकाशम्) भोः काश्यपगोत्रोऽस्मि। साङ्गोपांगवेदमधीये, मानवीयं धर्म्मशास्त्रम्, माहेश्वरम् योगशास्त्रम्, बार्हस्पत्यमर्थशास्त्रम्, मेधातिथेर्न्यायशास्त्रम्, प्राचेतसं श्राद्धकल्पं च।

रामः—कथं कथं श्राद्धकल्पमिति।

रावणः—सर्व्वाः श्रुतीरतिक्रमय श्राद्धकल्पे स्पृहा दर्शिता। किमेतत्?

रामः—भगवन्, अष्टायाम् पितृमत्तायाम् आगमः इदानीमेषः।

Eng. Ravan.—(to himself) Now I shall show the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud well ' I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or codes or institute of Manu, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetasa.

Ram.—What ! what ! the ritualistics pertaining to Sradh !

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter ?

Ram.—This is now the scripture since I have lost my father.

Beng. রাবণ—(স্বগত) আমিও এখন ব্রাহ্মণোচিত আচারের অনুষ্ঠান করি। (প্রকাশ্যে) ওহে আমি কাশ্যপগোত্র। সাঙ্গোপাঙ্গ বেদ, মনুপ্রণীত ধর্ম্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেধাতিথি বা গোতমরচিত ন্যায়শাস্ত্র, এবং প্রচেতা মুনির শ্রাদ্ধকল্প অধ্যয়ন করিয়াছি। রাম—কি কি শ্রাদ্ধকল্প। রাবণ—সমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকল্পে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি ? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শ্রাদ্ধেরই ত প্রয়োজন।

Tika.—'ব্রাহ্মণসমুদাচারম্' দ্বিজোচিতম্ আচরণম্। অনুষ্ঠাস্যামি করিষ্যামি [যাবৎপুরানিপাতয়োর্লট্ ইতি সূত্রেণ লটযুক্তঃ ইতি প্রাগুক্তম্। অতঃ অনুতিষ্ঠামি ইত্যেবাত্র সাধীয়ান্ পাঠঃ]। 'সাঙ্গোপাঙ্গবেদম্'—অঙ্গানি চ উপাঙ্গানি চ (দ্বন্দ্ব), তৈঃ সহ চতুরঃ বেদান্। বেদাঃ চত্বারঃ—ঋক্ সাম যজুরথর্ব্বঞ্চেতি। তেষাং বেদানাম্ ষড়্

अङ्गानि, यथा—शिक्षा (pronunciation and phonetics), कल्पः (ritualistics), व्याकरणम् (grammar), निरुक्तम् (lexicon), छन्दः (prosody) ज्योतिःशास्त्रम् च (astronomy); उपाङ्गानि च चत्वारि—यथा, पुराणम् (history) न्याय (Logic), मीमांसा (the vedic philosophy) धर्मशास्त्रम् च (works on law, sociology and religious functions). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अहम् अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यद्वा अतीतसामीप्ये लट् । सद्यः एव एतेषाम् अध्ययनम् समाप्तम् इति भावः । [ननु अन्यत् किमपि शास्त्रम् त्वया अधीतम्—इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृतिशास्त्रम् । माहेश्वरं महेश्वरेण रचितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गनिर्देशकं तन्त्रशास्त्रं वा, मेधातिथेः मेधातिथिरचितम् गौतमरचितम् इत्यर्थः न्यायशास्त्रम् तर्कशास्त्रम् । 'प्राचेतसम्' प्राचेतसा मुनिना रचितं 'श्राद्धकल्पम्' श्राद्धविधिबोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतीः शास्त्राणि' [श्रुतिशब्दस्तु "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलत्वात् अत्र श्रुतिशब्देन सर्वाण्येव शास्त्राणि लक्ष्यन्ते] । 'अतिक्रम्य' व्युत्क्रम्य ॥ 'भ्रष्टायाम्'—नष्टायाम् 'पितृमत्तायाम्' सपितृकतायाम्, पितरि मृते इत्यर्थः । 'इदानीम्' पितृहीनावस्थायाम् 'एष आगमः' एतत् खलु श्राद्धकल्पम् शास्त्र प्रयोजनम् इत्यर्थः ॥

Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj. to अनुशास्मि । See Tika also forgram. here.

2. काश्यपगोत्रः—काश्यपम् गोत्रम् यस्य स स इति बहु । कश्यपस्य इदम् इति काश्यपम्—अण् प्रत्ययः ।

3. साङ्गोपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अत्र इतरेतर एव । तैः सह वर्त्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.

4. अधीये—अधि + इ + लट् ए । अतीतसामीप्ये लट् । See Tika.

5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् (औत्सर्गिक) = मानव

मनुपुत्र: भृगु: ; मानवेन भृगुना प्रकाशितम् इति छप्रत्यय: शैषिक: । तत: मानवीयम् ।
The code of Manu as promulgated by his son ordisciple भृगु ।

6. माहेश्वरम् - महेश्वरेण प्रोक्तम् or तत आगतम् इति महेश्वर + अण् = माहेश्वरम । Qual. योगशास्त्रम् ; implying the science of yoga or Trantra sastra as promulgated by Maheswar, the योगीश्वर ; or माहेश्वरम् means तन्त्र or चिकित्साशास्त्र &c come down from महेश्वर ; and then also योगशास्त्र = original aphorisms of yoga and not पतञ्जलिकृत योगानुशासन । This shows Bhasa's seniority to पतञ्जलि ।

7. बार्हस्पत्यम—बृहस्पतिना प्रोक्तम तस्य इदम् इति वा यप्रत्यय: । यद्वा बृहस्पति: कर्म इति यक् by "पत्यन्तपुरोहितादिभ्यो यक्" । Qual. अर्थशास्त्रम् । This is referred to in कौटिल्य अर्थशास्त्र and in Mahabbharata, and बृहस्पति was the first writer of अर्थशास्त्र ।

8. प्राचेतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. श्राद्धकल्पम् । प्राचेतस स्मृति is cited in many legal works.

9 श्राद्धकल्पम्—श्राद्धसंक्रान्तम् श्राद्धस्य वा कल्पम् कल्पसूत्रम् इति शाकपार्थिवादि ।

10. मेधातिथे: न्यायशास्त्रम् = It is logical aphorisms of गौतम । Mahabbharata santiparvan मोक्षधर्म has called गौतम as मेधातिथि (see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corro borated this point. So there in no doubt to detect the utmost limit of the date of Bhasa here.

11. अतिक्रम्य—अति + क्रम् + ल्यप् ; = उपेक्षा ।

12. स्पृहा—स्पृह् + अङ् fem ; आग्रहातिशय: । Ravana wonders how Rama has shown so much regard for श्राद्धकल्प excepting other shastras, and asks him "एतत् वस्तु किं स्यात्" (what is the matter)

13. नष्टायाम्—adj. to पितृमत्तायाम । नश् + क्त + fem. आप्, ७मी । नष्टायाम् इत्यर्थः ।

14 पितृमत्तायाम्—पितृ + मतुप् = पितृमान् ; तस्य भावः इति तल् = पितृमत्ता । तस्यामिति । भावे ७मी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनक्रियाकाले केन पितॄंस्तर्पयामि ।

रावणः—सर्व्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि ।

रावणः—श्रूयताम् । विरूढ़ेषु दर्भाः, औषधीषु तिलाः, कलायं शाकेषु, मत्स्येषु महाशफरः, पक्षिषु वार्ध्रीणसः, पशुषु गौः खड्गो वा इत्येते मानुषाणांविहिताः ।

Eng. Ravan.—Away with your reserving ; ask please (what you like).

Ram.—Venarable sir ! what shall I offer to the manes at the time of Nivapana ? (i. e. offering of water, cakes and the like)

Ravan.— Anything offered with respect may constitute the Sradh offering.

Ram.—Venerable sir ! what is offered with disrespect is discarded (by the manes) ; I want to know the full particulars here (or I want to know the articles which are especially offered).

Ravan.—Then pay attention please ; Kusa amongst the grasses, sesamum amongst the pulses, kalaya amongst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinocerous amongst beasts—are specially recommended for the manes.

Beng. রাবণ—পরিহার করিতেছেন কেন? (সঙ্কুচিত হইতেছেন কেন?) জিজ্ঞাসা করুণ। রাম—ভগবন্! শ্রাদ্ধাঞ্জলি প্রদানকালে কোন দ্রব্যদ্বারা পিতৃগণের তর্পণ করিব? রাবণ—শ্রদ্ধা সহকারে প্রদত্ত সব কিছুই ত শ্রাদ্ধ। রাম—ভগবন্! অনাদর পূর্ব্বক প্রদত্ত হইলে ত হা (পিতৃগণের) পরিত্যজ্য হয়, তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে প্রদানের ব্যবস্থা আছে তাই জিজ্ঞাস্য)। রাবণ—শুনুন, ভূমিতে উৎপন্ন তৃণগুল্মের মধ্যে কুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশফর, পক্ষির মধ্যে বার্ধ্রীণস পক্ষী, পশুর মধ্যে গরু অথবা গণ্ডার—ইহাই মনুষ্যের পক্ষে বিহিত।

Tika.—अत्र परिहृत्य श्राद्धकल्पेऽपृष्टां पर्य्यत्यजः अलम् प्रयोजन न भवेत्। यत्तु प्रष्टुमिच्छसि तत पृच्छ च। निःपनकाले पितॄन् उद्दिश्य उदकाञ्जलिप्रदानसमये कैन कैः वस्तुभिः तर्पयामि' तर्पयिष्यामि इति भविष्यत्सामीप्ये लट्॥ सर्वं यत् किञ्चिन्नाम वस्तु श्रद्धया पितृभ्यो दत्तम् तदेव श्राद्धम् भवेत्, श्राद्धे प्रदेयं द्रव्य भवेत्। श्रद्धया दत्तम् श्राद्धमिति हेतोः, यत किमपि वस्तु श्रद्धया दातुम शक्यते तत भवति इत्यर्थः। 'अनादरतः' अनादरात् अश्रद्धया प्रदत्तम् वस्तु परित्यक्तं पितृभिः अग्राह्यं भवति, [इत्यहं जानामि परम्,—] विशेषार्थं अस्मिन् विषये विशेषज्ञानार्थं स श्राद्धे यानि खलु वस्तूनि विशेषप्रदेयानि तानि विज्ञातुमित्यर्थः अहं पृच्छामि। 'विरूढेषु' भूमिजातेषु दर्भाः कुशाः, ''औषधीषु' फलपाकान्तस्थेषु तिलाः। कलायम् कालशाकविशेषः [? मटर कलाइ इति-वङ्गभाषा]। महाशफर—मत्स्यविशेषः (वृहत पुटी माछ ?) वार्ध्रीणसः—पक्षिविशेषः, रक्तपादमुखचञ्चुयुक्तः पक्षी। खड्गः-गण्डकः [गण्डार इतिभाषा] मानुषाणां सम्बन्धे विहिताः श्राद्धे प्रदानार्थं शास्त्रकृद्भिः निर्दिष्टाः।

Notes

1. अलं परिहृत्य—शाङ्कलपत्रप आगमं परिहृत्य अलं प्रयोजनं नास्ति। अतः शाङ्कविषय भवान् यथेष्ट पृच्छतु।

2. निवपनक्रियाकाले—कालाधिकरणे ७मी। निवपनस्य क्रिया इतत; यद्वा निवपनम् एव क्रिया इति कर्मधा। तस्य कालः इति इतत्।

3. अनादरतः—पञ्चम्या तसिः। अनादरात्। हेतौ ५मी; or अनादरम् आश्रित्य इति ल्यब्लोपे ५मी।

4. विशेषार्थम्—विशेषाय इदम—तद् यथा तथा वा इति नित्यसमासः।

5. विहङ्गेषु—निर्द्धारणे ७मी; एवम् सर्वत्र बोध्यम्।

रामः—भगवन्! "वा" शब्देनात्र अवगतमन्यदप्यस्तीति।

रावणः—अस्ति प्रभावसम्पाद्यम्।

रामः—भगवन्! एष एव मे निश्चयः।

Eng. Ram.—Venerable Sir! from the (utterance of the) particle "or", I understand that there is more.

Ravan.—yes; there is; but it is available through might only.

Ram.—Venerable sir! This is my (firm) determination.

Beng.—রাম—ভগবন্ "ব" এই কটীতে বুঝিতেছি যে আরও কিছু আছে। রাবণ - আছে; তবে তাহা শক্তিদ্বারা লভ্য। রাম—ভগবান্ এই আমার স্থির সিদ্ধান্ত।

Tika.—वाशब्देन गौः खड्गो वा इत्यत्र कथितेन 'वा" इति वियोजकाव्ययेन अवगतम् ज्ञातं मया यत् अन्यदपि [सामान्ये नपुंसकम्] गावं खड्गं च वर्जयित्वा अन्योऽपि कश्चित् प्रदेयः जन्तुरस्तीति। 'प्रभावसम्पाद्यम्' प्रभावेन आत्मनः शक्त्या एव सम्पाद्यम् लभ्यम् आनेतव्यम् इत्यर्थः अन्यत् अस्ति। निश्चयः सङ्कल्पः। पितॄन् प्रभावलब्धेन द्रव्येण तर्पयामि इति मे निश्चयः सङ्कल्पः।

Notes

1. वाशब्देन—वा इति शब्दः सहसुपा। करणे तृतीया।

2. अन्यत्—सामान्ये नपुंसकमिति क्लीवलिङ्गेन निर्द्देशः।

3. प्रभावसम्पाद्यम्—प्रभावेण सम्पाद्यमिति इतत्।

4. निश्चयः—निस् + चि + अप्। सिद्धान्तः = सङ्कल्पः। Rama resolves to offer प्रभावसम्पाद्य जीव to his father, for that will prove his extreme श्रद्धा in the matter.

उभयस्यास्ति सान्निध्यं यद्येतत् साधयिष्यति।
धनुर्वा तपसि श्रान्ते, श्रान्ते धनुषि वा तपः॥ ८॥

Prose.—तपसि श्रान्ते धनुर्वा (अस्ति)। धनुषि श्रान्ते तपो वा (अस्ति) उभयस्य सान्निध्यमस्ति (मयि इतिशेषः)। यदि एतत् साधयिष्यति।

Eng.—Austerities failing, my bow exists; and my bow failing austerities;—I have access to both of these, of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancester.)

Beng.—তপস্থার অসাধ্য হইলে ধনু এবং ধনুর অসাধ্য হইলে তপস্থা—এই উভয়েরই সান্নিধ্য (যোগাযোগ) আধ্যাত আছে। অবশ্য যদি এই দুয়ের দ্বারা উহা সাধ্য হয়। অথবা যদি ভবৎকথিত বস্তু পিতৃগণের তৃপ্তি সাধন করিতে পারে।

Tika.—'तपसि' तपस्यायाः प्रभावे 'श्रान्ते' तद्वस्तुनः लाभे असमर्थे सति धनुः (अस्ति), यदि तपस्यया तत् प्रभावसम्पाद्यं वस्तु न लभ्यते तर्हि मे धनुषा तत् लभ्यं स्यादित्यर्थः। अथवा 'धनुषि' धनुषः प्रभावे 'श्रान्ते' तद्वस्तुनः लाभे असमर्थे सति 'तपः' तपस्यायाः प्रभावो मे अस्ति। [लौकिकप्रभावस्य धनुषः तथा अलौकिकस्य तपसः इति—] 'उभयस्य' द्वयोरपि 'सान्निध्यम्' मयि योगः 'अस्ति'। यदि चेत् एतत् तपसः तथा धनुषः चान्यतरत् साधयिष्यति भवत्कथितं वस्तु साधयितुम् (सम्पादयितुम्)

आचरति । [यद्वा यदि एतद् भवतकथित वस्तु विनृणाम तर्हि सुर्धयिष्यति उन- पादयैवाम] ।

Notes

1. तपसि—भावे ७मी by the rule "यस्य च भावेन भावलक्षणम्"

2. श्रान्ते—श्रम्+क्त कर्त्तरि । Adj. to तपसि; also adj to धनुषि ।

3. धनुषि— भावे ७मी ।

4. साधयिष्यति—साध+णिच् लृट्स्यति । Nom. एतत् । See Prose and Tika; or constre thus (मयि) उभयस्य सान्निध्यमस्ति, यदि (यतः) तपसि श्रान्ते धनुषः धनुषि श्रान्ते (सति) तपः वा एतत् (प्रभावसम्पादावत्) साधयिष्यति i. e. I have both तपोबल and बाहुबल whereby I will get the object achievable by बाहुबल वा ब्रह्मबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः सप्तमशृङ्गे प्रत्यक्षस्थाणुशिरःपतित-गंगाम्बुपायिनो वैदुर्य्यग्रामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वा नाम मृगाः—यैर्वैखानसवालखिल्यनैमिषीयादयोमहर्षयश्चिन्तित-मात्रोपस्थितविपन्नैः श्राद्धानि अभिवर्द्धयन्ति ।

Eng. Ravan.—Yes, there are objects achievable by prowess. They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan.—In the seventh peak of the Himalayas, there are deers known as Kanchan-parsa who sip the water of the Ganges, falling down upon the head of the visible deity Mahadeva (or Mahadeva appearing in visible form), and

whose backs are (the hind-portion of whose bodies are) as green as the topaz, and whose speed is just like that of the wind . they appear and meet their death as soon as they are thought of by sages like Vaikhanasa, Balakhilyas and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their sradh ceremony with them (i.e. their flesh).

Beng.—রাবণ (প্রভাবসম্পাদ্যবস্তু) আছে। তা হিমালয়ে আছে। রাম—হিমালয়ে? তারপর। রাবণ—হিমালয়ের সপ্তম শৃঙ্গে মূর্ত্তিমান্ মহাদেবের মস্তকে নিপতিত গঙ্গাবারিপানকারী, বৈদূর্য্যমণির ন্যায় শ্যামবর্ণ পৃষ্ঠদেশ, পবনতুল্য বেগধারী কাঞ্চনপার্শ্ব নামে খ্যাত মৃগ আছে, বৈখানস বালখিল্য নৈমিষ রণ্যবাসিপ্রভৃতি মুনিগণ চিন্তা করিবামাত্রই তাহারা উপস্থিত হইয়া মৃত্যুমুখে পতিত হয়; এবং উহাদের দ্বারাই (উহাদের মাংসদ্বারাই) ঐ মুনিগণ শ্রাদ্ধ নির্ব্বাহ করেন।

Tika.—'प्रत्यक्षस्थाणुशिरःपातितगङ्गाम्बुपायिनः'—साक्षात् अवस्थितः यो महादेवः—तस्य यत् शिरः मूर्द्धा तत्र पतितम् यत् गङ्गाम्बु गङ्गावारि, तत् पातुं शीलं येषां तादृशाः। "वैदूर्य्यश्यामपृष्ठाः'—येषां पृष्ठदेशाः वैदूर्य्यमणिरिव श्यामवर्णाः भवन्ति। 'पवनसमजवाः'—पवनतुल्यवेगशालिनः, काञ्चनपार्श्वा नाम मृगाः सन्ति। वैखानसवालखिल्यनैमिशीयादयः—वैखानसः मुनिविशेषः; वालखिल्यः क्षुद्रकायः पुराणादिख्यातः मुनिविशेषः। नैमिशीयाः—नैमिषारण्यवासिनः ऋषयः। 'चिन्तितमात्रोपस्थितविपन्नैः'—तैः मुनिभिः चिन्तित एव इति चिन्तितमात्रम्—यद्वा चिन्तितं चिन्ता। चिन्तामात्रेण उपस्थिताः मुनीनां समक्षम् आगताः तथा विपन्ना मृत्युं प्राप्ताः तादृशैः तैः मृगैः "श्राद्धानि' अभिवर्द्धयन्ति' सम्पादयन्ति ते मुनयः॥

Notes

1. सन्ति—अस + लट अन्ति। Its Nom is प्रभावसम्पाद्यवस्तूनि। And these वस्तु are to be found in the हिमालय।

2. प्रत्यक्षस्थाणुशिरःपतितगंगाम्बुपायिनः—adj to मृगाः। प्रतिमुखत्वमक्ष्णोः इति प्रत्यक्षम्, अव्ययीभावः। ततः अर्श आद्यच्=प्रत्यक्षः directly visible. प्रत्यक्षः यः स्थाणुः इति कर्मधा ; or अक्षि प्रतिगत इति प्रत्यक्षः प्रादितत्। प्रत्यक्षस्थाणोः शिरः इति ६तत्। तत्र पतितम् इति ७तत् सप्सुपा वा। तादृशं गङ्गाम्बु इति कर्मधा। [गङ्गायाः अम्बु इति ६तत्]। तत्र पातुं शीलं येषां ते इति णिनिः ताच्छील्ये=प्रत्यक्षस्थाणुशिरःपतितगंगाम्बुपायिनः—उपपदतत्। स्थाणु is a name of siva. स्थाणुवत् निश्चलस्थितिध्यानसाश्रित इति स्थाणुः। See also sect Upanishada.

3. वैदूर्य्यश्यामपृष्ठाः—वैदूर्य्यमिव श्यामम् इति उपमानतत्। तच्छ्यामं पृष्ठं तेषां ते इति बहु। Here उपमानतत् comes by the rule "उपमानानि सामान्यवचनैः"।

This shows their lovely appearance and the previous epithet indicates their purity due to pure livelihood.

3. पवनसमजवाः—पवनेन सम इति ततत्। तादृशः जवः वेगो येषां ते इति बहु। This epithet shows their power of speed. Qual. मृगाः Construe—एतादृशाः मृगाः सन्ति। विपन्नैः यैः—नमिशीयादयो यज्ञानि अभिवर्धयन्ति ॥ Thus यैः has करणे ३या।

4. काञ्चनपार्श्वाः—काञ्चनम् पार्श्वं येषां ते इति बहु। These are golden-flanked deer or antelope. Qual. मृगाः॥ नाम is an अव्यय here denoting प्राकाश्य=celebrity.

5. वैखानसवालखिल्य—नैमिशीयादयः—वैखानसाश्च (मुनयः) वालखिल्याश्च नैमिशीयाश्च—इति द्वन्द्वसमासः। ते आदयः (आदौ वा) येषां ते इति बहु। Qual. महर्षयः ॥ नैमिश+छ=नैमिशीय। नैमिषारण्यनिवासिनः इत्यर्थः। वैखानस and वालखिल्य are mighty powerful sages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were born of Prajapati Brahman's नख and लोम ; and

वालखिल्यs were pigmy (thumb-like) in size as well among these; comp "प्रजापतेर्नखलोमजाः। येनखास्ते वैखानसा ये वालास्ते वालखिल्याः"। Again वालखिल्य were 60,000 in number and they carried on penance on the branch of a वटवृक्ष being अधोमुख (See Maha. Adi). But as these particular types of sages had no connection with Sradh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सन्न्यास in various methods; comp "किमनया वैखानसं व्रतमाप्रदानात्" in Sak. I. and "वैखानसो वानप्रस्थः। विखानसा प्रोक्तेन मार्गेण वर्त्तते इति शेषः"; also "वानप्रस्थश्चतुर्विधः—वैखानसः उदुम्बरः वालखिल्यावनेवासी तल्लक्षणमथोच्यते। वनस्थो वालखिल्यो यो वसेद्वल्कल-चीवरम्"।

नैमिशीयाः—sages residing in the नैमिश वा नैमिष forest where Srauti related the भारत to sages assembled there. The forest is so called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष)। नैमिशे स्थिता इति नैमिश+छ शैषिक=नैमिशीयाः। छ here comes by the rule "वृद्धाच्छः"।

6. महर्षयः—महान् ऋषिः इति कर्मधा। तै। Nom to अभिवर्द्धयन्ति। Here महत् becomes महा with आत् added by the rule—"आन्महतः समानाधिकरण जातीययोः"।

7. चिन्तितमात्रोपस्थितविपन्नैः—चिन्त्+क्त कर्मणि। चिन्तितमिव इति चिन्तितमात्रम्—नित्यसमास of the मयूरव्यंसकादि class। चिन्तितमात्रम् उपस्थितः इति सहसुपा। तादृशश्चासौ विपन्नश्चेति कर्मधा। यद्वा—चिन्त्+क्त भावे=चिन्तितम् i.e. चिन्ता। चिन्तितम् एव इति चिन्तितमात्रम्=चिन्तामात्रमित्यर्थः। तेन उपस्थिताः इति ततत्—सहसुपा वा। Rest as above. तैः। Qual. दैः। The Rishis are not to kill them, their very thought

bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि+पद्+क्त कर्त्तरि ।

8. अभिवर्द्धयन्ति—अभि+वृध्+णिच्+लट्, अन्ति ; निर्वाहयन्ति इत्यर्थः । By such काञ्चनपार्श्व मृग, the rishis augment their श्राद्धक्रिया, and the manes attain the status of gods thereby.

(रा) तैस्तर्पिताः सुतफलं पितरोलभन्ते
हित्वाजरां खमुपयान्ति हि दीप्यमानाः ।
तुल्यं सुरैः समुपयान्ति विमानवास-
मावर्त्तिभिश्च विषयैर्नवलाद् ध्रियन्ते ॥१०॥

Prose.—तैः तर्पिताः पितरः सुतफलं (पुत्रोत्पत्तिफलं) लभन्ते, जरां हित्वा दीप्यमानाः खम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयैश्च बलात् न ध्रियन्ते ।

Eng. Satisfied (satiated) with these (i.e. the flesh of the said deer) the manes (really) obtain the fruits of gaining a son ; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—'तैः' काञ्चनपार्श्वानां मांसैः 'तर्पिताः पितरः सुतफलम्' पुत्रस्य उत्पत्तिफलं पुत्रजन्मलाभफलमिति यावत् लभन्ते ; अपि च जराम् वार्द्धक्यं तथा वृद्धजनोचिताम् अशक्तिं च 'हित्वा' परित्यज्य 'दीप्यमानाः' तेजःप्रदीप्ताः प्रदीप्तकलेवराः इत्यर्थः नित्ययौवनवशात् इति भावः सन्तः 'खम्' स्वर्गम् 'उपयान्ति हि' । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं 'विमानवासम्' विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । 'आवर्त्तिभिः' पुनः पुनः आवर्त्तनशीलैः संसारधामकैः चिरपरिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः 'बलात् न ध्रियन्ते' न बध्यन्ते, बद्धाः नभवन्ति । प्राकृतवस्तुभिः सक्ताः नभवन्ति ; चिरं स्वर्गमधिवसन्ति इति भावः । वसन्ततिलकंवृत्तम् ॥

Notes

1. तेः—Refers to काञ्चनपार्श्वमृग। अनुक्तकर्त्तरि वा करणे तृया।

2. तर्पिताः—तृप्+णिच्+क्त कर्मणि ; adj to पितरः।

3. सुतफलम्—सुतस्य पुत्रोत्पत्तेः फलम् इति तत्। "पुत्रःपिण्डप्रयोजनम्" इति पुत्रस्य जन्मनि फलम् खलु पिण्डलाभः। स च पिण्डलाभः (एतैः मृगैः) सुष्ठुरूपेण एव घटते इति भावः। In other words this पिण्डलाभ causes them to rise to higher regions.

4. हित्वा—हा+क्त्वाच। Its obj. is जराम्। It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा? It evidently means जीर्णता वा क्षीणता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp क्षीणे पुण्ये मर्त्यलोकं विशन्ति); if they are तर्पित with such मृग they abandon their क्षीणपुण्यता and go to divine regions quite shining like gods; वा जरांहित्वा means abandoning the जरा of संसार and becoming निर्जराः i.e., a god; and निर्जरस् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last pariod of their life as पितृs at the end of which have to come back to this world, cf "नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वा इमंलोकं हीनतरं वा व्रजन्ति"—Mundaka.

खम् उपयान्ति—From पितृलोक they go to the द्युलोक which is called a higher region.

5. दीप्यमानाः—दीप (दिवादि आत्मनेपदी)+शानच् कर्त्तरि। Pred to पितरः। हि is here an अव्यय meaning 'indeed' (certainty).

6. विमानवासम्—विमाने वासः तमिति सप्तसुपा। विमानम्—सप्तमटकम्। cf. "उच्चैः विमानानि उन्नतानि सप्तभूमिकभवनानि। विमानोऽस्त्री देवयाने

सप्तभूमौ च यादवः ।" इति मेघदूतटीकायां मल्लिनाथः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्तितुं शीलं येषां तैरिति आ+वृत्+णिनि् ताच्छील्ये कर्त्तरि । That which causes जनन, मरण and संसारभ्रमण । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोग्यैः वस्तुभिः ; अनुक्ते कर्त्तरि ३या ।

9. बलात्—बलमाश्रित्य इति ल्यप लोपे ५मी । हेतौ वा ५मी ।

10. भ्रियन्ते—भृ+कर्मणि लट अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

> आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च
> विन्ध्यं वनं तव सखीर्दयिता लताश्च !
> वत्स्यामि तेषु हिमवद्गिरिकाननेषु
> दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥ ११ ॥

Prose.—हे मैथिलि ! तव पुत्रकृतकान् हरिणान्, द्रुमांश्च, विन्ध्यं, वनं, दयिताः सखीः लताश्च आपृच्छ । दीप्तैरिव ओषधिवनैरुपरञ्जितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । (वा—दीप्तैः ओषधिवनैरुपरञ्जितेषु इव तेषु इत्यादि) ।

Eng.—Ho Maithili ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).

Tika.—'तव पुत्रकृतकान्' कृत्रिम-पुत्रान् पुत्ररूपेण प्रतिपालितान् इति या 'हरिणान् द्रुमान् वृक्षान् च' (तथा) 'विन्ध्य' पर्वतं, वनं' पञ्चवटीवन' 'दयि प्रियासखीः लताश्च 'आपृच्छ' गच्छामि इति कथयित्वा आमन्त्रयस्व। दीप्तै अग्नि-प्रज्ज्वलितैरिव औषधिवनैः' ज्योतिर्लतागुल्मैः 'उपरञ्जितेषु' आत्मनः प्र उज्ज्वलीकृतेषु तेषु 'हिमवद्गिरिकाननेषु' हिमालयपर्वतवनेषु 'वत्स्यामि अ अहं वसतिं करिष्यामि। यद्वा—दीप्तैः स्वप्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लताग उपरञ्जितेषु संक्रान्तरागेषु इव तेषु—इत्यादि। वसन्ततिलकं वृत्तम्।

Notes

1. पुत्रकृतकान्—adj. to हरिणान् द्रुमान् च। कृत एव कृतकः अ कन्; कृत्रिमः इत्यर्थः। कृतकः पुत्रः इति कृतकपुत्रः, पक्षे पुत्रकृतकः। कर्म "कडाराः कर्मधारये" इति विकल्पेन पूर्वनिपातः (?). But the difficu is that the word कृतक is not included in the list of कडारा So better take it as मयूरव्यंसकादि giving पुत्रकृतकः। Or expou it as पुत्रश्चासौ कृतकश्च इति कर्मधा; also compare our notes un "पुत्रकृतको पदवीं मृगस्ते"—Sak IV. 16. Also cp. "यत्र द्रुमा अपि म अपि बन्धवो मे"—Uttaracharitam.

2. दयिताः—दय्+क्त+fem. आ; adj. to सखीः। प्रिया इत्यर्थः।

3. आपृच्छ—आ+प्रच्छ+लोट हि। It means आमन्त्रयस्व, यातुम याचस्व &c. According to strict grammar, it should have be आपृच्छस्व—by the rule "आङि नु प्रच्छ्योः"; compare "आपृच्छस्व प्रियसख तुङ्गमालिङ्ग्य शैलम्"—Megha. But Bhasa as already seen u such irregular forms, compare also "आपृच्छामि भवते" Swapna I, So it is शिष्टप्रयोग।

4. दीप्तैः—दीप+क्त, adj. औषधिवनैः।

5. औषधिवनैः—औषधीनां वनं तैरिति ६तत्। Himalayan regi are औषधिवनैः उपरञ्जित। Compare—भवन्ति यत्रौषधयो नक्तमतैल

सुरतप्रदीपाः"—Kalidasa. The epithat suggests that besides काञ्चनपार्श्व मृग I will have other glittering herbs too of immense value to all and to myself.

6. उपरञ्जितेषु—उप+रञ्ज+णिच+क्त कर्मणि।

7. हिमवद्गिरिकाननेषु—हिम+वतुप्=हिमवत्। स एव गिरिरिति कर्मधा। तस्य काननेषु इतत्। अधिं ञ्मो। 8. वत्स्यामि—वस्+लृट्स्यामि।

सीता—जं अय्यउत्तो आणवेदि। [यदार्यपुत्र आज्ञापयति]।

रावणः—कौशल्यामातः, अलमतिमनोरथेन! न च ते मानुषै-र्दृश्यन्ते।

रामः—भगवन्! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम्।

रामः—तेन हि पश्यतु भवान्!

Eng.—Sita—As my noble lord commands.

Ravan.—Son of Kausalya! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir! do they live in the Himalayas!

Ravan—Yes.

Ram—Then see please.

Tika—'अतिमनोरथेन' अत्युच्चाकाङ्क्षया अलम् प्रयोजनं न भवेत्; मानुषाणाम् असाध्य' वस्तुम् लब्धुमिच्छया अलम्=किमपि न सिध्येत् इत्यर्थः। [अतिशयितः अतिगतो वा मनोरथः इति शाक-पार्थिवादिः]. For कौशल्यामातः—वइ see P. 147 ante. "मातज्मातृकमातृषु वा" इति वार्त्तिकात् कब् विकल्पः।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति।
भिन्नोमहार्णवेगेन क्रौञ्चत्वं वा गमिष्यति॥ १२॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा। मद्बाणवेगेन भिन्नो वा क्रौञ्चत्वं गमिष्यति वा।

Eng.—The Himalaya will either show me the golden deer there or being pierced through the speed of my arrow it will attain the plight of the Krauncha mountain.

Tika. 'हिमवान्' हिमालयः 'सौवर्णान् स्वर्णमयान् तान् मृगान् मे मह्यं दर्शयिष्यति वा'? [इति प्रथमः कल्पः, अन्यथा सति स पर्वतः]—'मद्बाणवेगेन' मम शराणां वेगेन 'भिन्नः' विदीर्णः वा 'क्रौञ्चत्वं गमिष्यति' क्रौञ्चपर्वतस्य दशां प्राप्स्यति। यथा क्रौञ्चगिरिः परशुरामस्य शरेण विदीर्णआसीत् तद्वत् अयमपि मम शरेण तादृशो भविष्यति। [तथाहि "पुरा किलभगवतो देवात् धूर्जटेः धनुरुपनिषदम् अधीयानेन भृगुनन्दनेन स्कन्दस्य स्पर्द्धया क्रौञ्चशिखरिणम् अतिनिशितविशिखमुखेन हेलया मृत्पिण्डभेदं बिभेद; ततः एव क्रौञ्चक्रोड़ादिव सद्यःसमुज्जृम्भिते कस्मिन्नपि यशःचीर्णनधौ निखिलमपि जगज्जालम् आप्लावितमिति कथा श्रूयते "इति मेघदूत-टीकायाम् मल्लिनाथः]।

N, B.—Krauncha पर्वत was grandson of हिमालय and son of मैनाक। Puranas also declare—He was pierced by both परशुराम and कार्त्तिकेय। परशुराम pierced क्रौञ्च being challenged by कार्त्तिकेय in the matter of धनुर्विद्यानैपुण्य; also comp "गुहशक्ति-समाक्रान्तः यथा क्रौञ्चाचलोत्तमः"—अभिषेक II, and Maghaduta I. 59 and our notes there.

Notes

1. सौवर्णान्—सुवर्णेन निर्मितम इति सुवर्ण+अण्। adj. to मृगान्।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी। or कर्मणि ४र्थी।
3. दर्शयिष्यति—दृश्+णिच्+लृटस्यति।
4. मद्बाणवेगेन—मम बाणः इति ६तत्; तस्य वेगः इति ६तत्। तेन। करणे ३या।

6. क्रौञ्चत्वम्—क्रौञ्चस्य भावः—इति त्व प्रत्ययः। तम्—obj. to गमिष्यति। The state of being like Krauncha mount. For Allusion, See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते।

रावणः—(प्रकाशम्) कौशल्यामातः। इहस्थमेवभवन्तं पूजयति हिमवान्। एष काञ्चनपार्श्वः।

रामः—भगवतो वृद्धिरेषा।

सीता—दिट्ठिआ अय्यउत्तो वड्ढइ [दिष्ट्या आर्य्यपुत्रोवर्द्धते]।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is his pride.

Ram.—(Looking around) What ! Something like a flashing of the lightning is visible (or something appears as the flash of the lightning).

Ravan.—(Aloud) Son of Kausalya ! seated here, as you are, you are being honoured by the Himalayas ; this is Kanchan-parsa (gold-bodied) deer.

Ram.—This is (an exhibition of) your Venerable self's majesty.

Sita.—I congratulate, my noble husband, on your glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गर्व्वः 'असह्यः खलु'। 'विद्युत्सम्पातः इव' विद्युत्प्रकाशवत्, किञ्चिद्वस्तु विद्युत्प्रकाशवत् दृश्यते [इव उपमायाम्]। यद्वा इव उत्प्रेक्षायाम्। विद्युत्प्रकाशः दृश्यते इत्यहम् उत्प्रेक्षे। रावणमायया उपस्थापितः काञ्चनपार्श्वमृगं दृष्ट्वा रामः एवमाह॥ भगवतः पूजनीयस्य भवतः वृद्धिः

प्रभाव: 'एषा'। पूजनीयस्य एव भवत: प्रभावेन अयं काञ्चनपार्श्वः अनागतः इत्यः 'दिष्ट्या' सौभाग्येन वर्द्धते उन्नतिं गच्छति। तव सौभाग्येनाहम् आनन्दितं आमीत्यर्थ:।

Notes

1. Remark—भगवत: वृद्धि:—Rama puts enormous confiden on disguised परिव्राजकवेषरावण and says that all this is due his Majesty and Sita also is glad at this, and Ravana tak full advantage of this.

2. विद्युत्सम्पात:—विद्युत: सम्पात: प्रकाश: इति ६तत् ; सम्+पत्+घ Rama takes the glow of काञ्चनपार्श्वमृग as like the flash विद्युत्। This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह+स्था+क कर्त्तरि। Qu भवन्तम्।

4. दिष्ट्या—अव्यय, वा 3rd sing of the base दिष्टि meani luck. हैती श्या।

5. Remark.—The story of काञ्चनपार्श्वमृग is our poe invention to give रावण an opportunity of carrying aw Sita. Rama a simple one, so easily believed in a sag words and was duped. This is how even now so call "Bhandas" cheat good householders.

राम:—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागत:।
अर्हत्येष हि पूजायाम् लक्ष्मणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागत:—तातस्य एतानि भाग्यानि। एष हि पूजाः अर्हति। हे मैथिलि! लक्ष्मणं ब्रूहि। वा—एष हि (आर्ड) अर्हति। मैथिलि, (अस्य) पूजायां (विषये) लक्ष्मणं ब्रूहि।

Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations, Maithili please tell Lakshman. (Or—This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पितृपूजा)।

Tika,—यदि स्वयम् इह आगतः—[तर्हि स न मम भाग्यवशात् अपितु] तातस्य [खलु] एतानि भाग्यानि एतादृशम् सौभाग्यम्। बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः। एष काञ्चनपार्श्वः पूजायाम् पितृ-पूजाकर्मणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः। हे मैथिलि। लक्ष्मणं ब्रूहि आहूय स पूजार्थमेतं सत्कृत्य आनेष्यति। केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति। अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मणि, सत्कृत्य आनयनादिकर्मणि लक्ष्मणं ब्रूहि कथय। पूजनपूर्वकम् अस्य अत्र आनयनम् लक्ष्मणेन कार्य्यमिति तं ब्रूहि।

Notes

1. पूजायाम्—विषयाधिकरणे ७मी। It is better to connect पूजायाम् with अर्हति। This काञ्चनपार्श्व मृग is fit for पितृपूजा i.e. श्राद्ध। So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह+लट् तिप। योग्यो भवति। Nom. मृगः।

3. भाग्यानि—गौरवे बहुवचनम्।

4. Remark—This first exp. ofours is more natural: the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This मृग does not at all behove honour but it is to be befittingly used (सत्कारपूर्वकव्यवहारयोग्य) in पितृपूजा। So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अय्यउत्त ! णं तित्थअत्तादो उवावत्तमाणं कुलवदिं पच्चुग्गच्छ्हित्तिसन्दिट्ठो सोमित्ती । [आर्य्यपुत्र ! ननु तीर्थयात्रात उपावर्त्तमानं कुलपतिं प्रत्युद्गच्छेति सन्दिष्टः सौमित्रिः] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अय्यउत्त ! अहं किम् करिस्सम् ? [आर्य्यपुत्र ! अहं किं करिष्यामि] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि [यदार्य्यपुत्र आज्ञापयति] ।

[निष्क्रान्तो रामः]

रावणः—अरे अयमर्घ्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered Saumitri to welcome (receive) the Kulapati who is returning from his pilgrimage.

Ram.—Then myself shall go.

Sita.—What shall I do my dear ?

Ram,—Wait upon this Venerable ene.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now finding the deer flying away in disregard of the offering Ram fits an arrow to his bow.

Tika. तीर्थयात्रात: तीर्थयात्रायाः [पञ्चम्यांतसिः] । उपावर्त्तमान प्रत्यागच्छन्तम् 'कुलपतिंप्रत्युद्गच्छ' उपगम्य सम्भावय इति सन्दिष्टः आदिष्टः त्व 'सौमित्रिः' सुमित्रापुत्रो लक्ष्मणः [सुमित्रा + इञ् बाह्वादिः] । 'पूजां' सत्क्रियां अनपेक्ष्य उपेक्ष्य धावन्तं मृगं दृष्ट्वा । 'धनुरारोपयति' बाणम् धनुषि आरोपयति शरासनेशरसन्धानं करोति ।

Notes

1. तीर्थयात्रातः—तीर्थे यात्रा इति सह सुपा । तस्मादिदि पञ्चमीस्थाने स्वार्थे तस् ।

2. उपावर्त्तमानम्—उप+आ+वृत्+शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its techinical meaning "मुनीनां दशसाहस्रं ... कुलपतिः etc.—See our Sak I under कुलपति ।

3. सन्दिष्टः—सम+दिश्+क्त कर्मणि । Nom. त्वया understood.

4. शुश्रूषयस्व—शुश्रूषा (शब्द)+णिच्+लोट स्व । "णिचश्च" इत्यात्मनेपदम्- See P. 380.+P. 326.

5. आरोपयति—आ+रुह+णिच्+लट तिप् ; alternative form is आरोहयति ।

5. Remark—(a) अयमर्घ्यमादाय उपसर्पति राघवः—Rama had this अर्घ्य either (i) since when he asked for जल for पादप्रक्षालण unto the परिव्राजकवेष रावण (cp. "तेन हि आनय, अहमेव शुश्रूषयिष्ये" ante), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्घ्य was taken by Rama himself to do सत्कार to the पितृपूजायोग्य मृग, as Lak. was not there, to whom he wanted to entrust this duty (cp "अर्हत्येष हि पूजायां लक्ष्मणं ब्रूहि sl. 13), ; but here the poet does not say anything of Rama's taking of अर्घ्य again ; so we prefer the first generalisation and explain that he ran with the अर्घ्य he had with him to offer सत्कार as is due to a उत्सर्गीकृत पशु । But it scampered off (धावत्) disregarding the honour or सत्कार that was being rendered unto it ("पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा एष राघवः धनुरारोपयति") and Rama was dragging the arrow for capturing it.

(b) Note that all this story of काञ्चनपार्श्व मृग here is our poet's invention to bring about his desired सीताहरण of the play.

अहो बलमहोवीर्य्यमहो सत्त्वमहोजवः ।
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वीर्य्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने (युक्तम् यत्) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् (भवति) ।

Eng. Oh ! The strength ! O the prowess ! The firmness ! the speed ; that the small number of letters (i.e. only two letters) in the shape of Ram has spread (through) this world is quite legitimate.

Tika.—'अहो बलम्' कीदृशी शक्तिः । 'अहो वीर्य्यम्' कीदृक् सामर्थ्यम् ! 'अहो सत्त्वम्' कीदृशी च मनसो दृढ़ता ! 'अहो जवः कीदृक् च धावनवेगः ! "राम" इति अल्पैः द्वाभ्याम् 'एव' अक्षरैः' वर्णाभ्याम् 'इदं जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत् तत् स्थाने न्याय्यमेव भवति ["युक्तेद्वे साम्प्रतं स्थाने" इत्यमरः] ।

Notes

1. बलम्=All प्रातिपदिकार्थे १मा or उक्त भवतिक्रियायोगे कर्तृकारके १मा । बलis physical strength ; वीर्य्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति, and जव is speed.

2. राम—इति योगे प्रथमा by the dictum—क्वचिन्निपातेनाभिधानम् ।

3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. "स्थाने भवानेकनराधिपः सन् &c"—Kalidasa.

(रा) एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—(आत्मगतम्) अय्यउत्तविरहिदाए भअं मे उप्पज्जइ । [आर्य्यपुत्रविरहिताया भयम् मे उत्पद्यते] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear).

Tika.—'एकप्लुतातिक्रान्तशरविषयः'—एकेन प्लुतेन लम्फेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसीमा येन तादृशः मृगः 'वनगहनं' गभीरम् अरण्यम् प्रविष्टः। आर्य्यपुत्रविरहितायाः—आर्य्यपुत्रात् विच्छिन्नायाः मे मम भयमुत्पद्यते' सञ्जायते।

Notes

1. एकप्लुतातिक्रान्तशरविषयः—adj to मृगः। एकम् प्लुतम् इति कर्मधा—by the rule "पूर्वकालैक सर्वजरत् पुराण नवकेवलाः—"; प्लु+क्त भावे=प्लुतम्। एकप्लुतेन अतिक्रान्तः इति ३तत्; शरस्य विषयः (range) इति ६तत्; एकप्लुतातिक्रान्तः शरविषयः येन स इति बहु—।

2. वनगहनम्—गहनं वनमिति कर्मधा! "कड़ाराः कर्मधारये" इति सूत्रे पठितानाम् कड़ारादीनाम् आकृतिगणत्वमुररीकृत्य गहनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः। यद्वा—गहन is depth here by लक्षणा। वनस्य गहनम्। or वनञ्च तत् गहनञ्च इति कर्मधा। obj of प्रविष्टः।

3. आर्य्यपुत्रविरहितायाः—adj to मे; आर्य्यस्य श्वशुरस्य पुत्र इति ६तत्; तेन विरहिता इति ३तत्। वि+रह्+णिच्+क्त कर्मणि। यद्वा—वि+रह्+क्त कर्त्तरि; तथा सति आर्य्यपुत्रात् विरहिता इति सुप्सुपा। तस्याः। This is छाया of her future separation from आर्य्यपुत्र or Rama.

रावणः—(आत्मगतम्)

माययापहृते रामे सीतामेकां तपोवनात्।
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम्॥१५॥

Prose. रामे मायया अपहृते (सति) तपोवनात् रुदतीं बालाम् सीताम् अमन्त्रोक्ताम् आहुतिमिव हरामि।

Eng. As soon as Ram is drawn away by dint of magic (or my stratagem), I shall carry away this helpless and wailing lady Sita from the penance-grove, just like the offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहायाम् 'रुदतीं' क्रन्दन्तीम् 'बालां' नारीं 'सीताम्, अमन्त्रोक्ताम्' मन्त्रोच्चारणं विना प्रदत्ताम् आहुतिम् इव हरामि मुष्णामि। आहुतिः खलु मन्त्रोच्चारणसनाथा सती देवतां गच्छति। मन्त्रं विना प्रदत्ता चेत् सा रक्षोभिः अपक्रियते। एवम् खलु अत्र रामचन्द्रेण विरहिताम् अतएव रक्षकहीनाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि इति भावः।

Notes

1. रामे—भावे ७मी।

2. मायया=करणे तृतीया। Rama was dragged away thence by Ravana's trick and sita was left there all alone.

3. तपोवनात्—अपादाने ५मी।

4. रुदतीम्—रुद+शतृ ; fem. २या एकवचने। Sita was now एका (एकाकी) helpless, and wailing through fear of being bereft of her husband (आर्यपुत्रविरहितायाः भयमुपद्यतेमे), moreover she was बाला (a girl of tender age—"आषोड़शी भवेद्बाला) and unable to save herself from a demon like Ravana. Such Sita will I (Ravana) carry away, as मन्त्रोच्चारणरहिता आहुति is appropriated by me (the Rakshasa). See Tika also.

5. अमन्त्रोक्ताम्—मन्त्रेण उक्ता मन्त्रोच्चारणेन सह प्रदत्ता इति ३तत्। न मन्त्रोक्ता इति नञ्तत्। अत्र नञ्समासे कृतेसति विधेयविमर्शदोषः प्रसक्तः।

सीता—जाव उड्जम् पविसामि। [यावदुटजं प्रविशामि]। (गन्तुमीहते)

रावणः—(स्वरूपं गृहीत्वा) सीते तिष्ठ तिष्ठ।

सीता—(सभयं) हं को दाणि अअं [हं क इदानीमयम्]।

रावणः—किं न जानीषे।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita, tarry.

Sita.—(with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—'ईहते' चेष्टते। तिष्ठ तिष्ठ—त्वरायाम् द्विरुक्तिः। 'स्वरूपं गृहीत्वा' आत्मनः रूपम् राक्षसमूर्त्तिं परिगृह्य इत्यर्थः। 'हम्' इति अव्ययम् सम्भ्रमे वा विस्मये वर्त्तते।

(रा) युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता
दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ।
दर्पाद् दुर्मतिमप्रमेयबलिनं विलोभ्यच्छलैः
स त्वां हर्त्तुमनाः विशालनयने प्राप्तोऽस्म्यहं रावणः ॥१६॥

Prose.—येन युद्धे सदानवगणाः शक्रादयः सुरा निर्जिताः, सोऽहंरावणः, शूर्पणखाविरूपकरणं (शूर्पणखायाः वैरूप्यं) दृष्ट्वा भ्रातरौ हतौ श्रुत्वा दर्पात् दुर्मतिमप्रमेयबलिनं रामं छलैः विलोभ्य हे विशालनयने, त्वां हर्त्तुमनाः प्राप्तोऽस्मि।

Eng.—I am that Ravana by whom were beaten the gods like Sakra, together with the demons, in battles ; having perceived the deformity done unto (sister) Surpanakha, and being told of the death of my brothers (Khara and Dushana), I have come, oh wide-eyed one (oh

one of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

Notes

1. सदानवगणाः—दानवानां गणाः ६तत् । तैः सह वर्तमाना येते इति तुल्ययोगे बहु ; adj. to सुराः । Not only सुर but दानवगण too was conquered by me.

2. शक्रादयः—शक्रः आदौ (आदितः) येषां ते बहु । Qual, सुराः ।

3. निर्जिताः—निर्+जि+क्त कर्मणि ; construe मया सुराः निर्जिताः ।

4. शूर्पणखाविरूपकरणं—obj to दृष्ट्वा ; विकृतं रूपम् विरूपम् प्रादितत् ; तस्य करणम्—६तत् ; शूर्पणखायाः विरूपकरणम् ६तत् । Obj. of दृष्ट्वा । शूर्पाणि (तत्तुल्यानि like a winnowing fan) नखानि यस्याः सा इति शूर्पणखा without ङीष् by "नखमुखात् संज्ञायाम्" for it is a संज्ञा (name) of Ravana's sister. "पूर्वपदात् संज्ञायामगः "इति णत्वम् । The story of her नासिकाच्छेदन is too well-known.

5. दर्पात्—हेतौ ५मी, यद्वा दर्पमाश्रित्य इति ल्यप् लोपे ५मी ।

6. दुर्मतिम्—दुष्टा मति र्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. "विनाशकाले परिमोहिनी मतिः"—Kirata XIV.

7. अप्रमेयबलिनम्—न प्रमेयः इति अप्रमेयः । नञतत् । प्र+मा+यत् ॥ अप्रमेयं बलमिति कर्मधा । तदस्य अस्तीति इनिप्रत्ययः—तम् ; or better बलमस्यास्तीति इनिः=बली । अप्रमेयम् यथा तथा बली इति सहसुपेति समासः । Here the बहुव्रीहि समास (अप्रमेयं बलमस्य इति अप्रमेयबल) gives the sense of अप्रमेयबलिन्, so अप्रमेयबलिन् is bad ingrammar by the dictum "न कर्मधारयात् मत्वर्थीयो बहुव्रीहिश्चे त् अर्थप्रतिपत्तिकरः" ।

9. विलोभ्य—वि+लुभ्+णिच्+ल्यप्। As Rama was now caught by विपरीतबुद्धिः so I easily duped him by my strategy.

10. विशाललोचने—विशाले लोचने यस्याः सा इति बहु ; सम्बोधनपदम्। The epithet not only reflects Ravan's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have "विशालनेत्रे" addressed to Sita.

11. हर्तुं-मनाः—हर्तुम् मनः यस्य स बहु। हृ+तुम्=हर्तुम्। Then मनस्; now the मकार of तुमुन्—is dropped before काम and मनस्; See "तुङ्काममनसोरपि" ante—for the rule here. Ravana here gives his परिचय and his intention to carry her away as well; compare—"येन विलासिता लोकाः सदेवासुरराक्षसाः। अहं सरावणो नाम सीते रक्षोगणेश्वरः" —रामायण in सीताहरण।

12. प्राप्तः—प्र+आप्+क्त कर्त्तरि। Pred. to अहम् (which is nom. to अस्मि ॥ अस्+लटमि=अस्मि)। Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable; witness महिषासुरवध and शुम्भनिशुम्भवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति। So Ravana will meet death erelong due to this outrage on Sita, the purest lady serene (तपस्विपरिपूता)।

सीता—हं लावणोणाम। (प्रतिष्ठते) [हं रावणोनाम]।

रावणः—आः रावणस्य चक्षुर्विषयमागता क्व यास्यसि।

सीता—अय्यउत्त! परित्ताआहि परित्ताआहि। सोमित्ती परित्ताआहि परित्ताआहि [आर्य्यपुत्र! परित्रायस्व! परित्रायस्व! सौमित्रे परित्रायस्व परित्रायस्व]।

रावणः—सीते श्रूयताम् मत्पराक्रमः।

Eng. Sita—What! Ravana. (Moveson).

Ravan.—Ho! Once fallen before the eyes of Ravan, where will you fly away?

Sita.—Protect! my noble husband! protect me; Save Saumitri save me.

Ravan.—Sita, hear of my valour,

Tika.—रावणस्यचक्षुर्विषयमागता—रावणस्य नेत्रपथपतिता 'त्वं' 'क्व' कुत्र यास्यसि।

Notes

1. चक्षु-विषयम्—चक्षुषोः विषयस्तमिति इतत्। Obj. of आगता।

2. यास्यसि—या + लृटस्यसि।

3. मत्पराक्रमः—मम पराक्रम: इतत्। उक्तकर्म of श्रूयताम्। Why cry for help to your husband or to Lakshamana, just consider my valour now.

4. परित्रायस्व—परि + त्रै + लोटस्व। Note that त्रै is आत्मनेपद, so त्राहि in "त्राहिमां मधुसूदन" &c. is आर्षप्रयोग। आवेगे or सम्भ्रम द्विरुक्तिः।

(रा—)

भग्नः शक्रः कम्पितो वित्तनाथः क्लृष्टःसोमो मर्द्दितः सूर्यपुत्रः।
धिग् भोः स्वर्गं भीतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता॥

Prose—शक्रः भग्नः (पराजितः); वित्तनाथः (कुवेरः) कम्पितः; सोमः क्लृष्टः; सूर्य्यपुत्रः (यमः) मर्द्दितः (मया)। भोः, भीतदेवैः निविष्टं (अधिकृतं) स्वर्गं धिक्। (किन्तु) भूमिर्धन्या—यत्र सीता वर्त्तते।

Eng. Indra has been rooted out by me; the lord of wealth is set to trembling (through my fear); the moon has been displaced and the son of the Sun (yama) has been pounded (crushed) by me. Fie upon the heaven—that is inhabited by the cowardly gods; and blessed is this land where dwells Sita.

Tika.—'शक्रः भग्नः' 'सूर्यपुत्रः' रविनन्दनः यमः 'मर्द्दितः' मयाविदलितः [अतएव] भोः अहो 'भीतदेवैः' भयार्त्तैः सुरैः 'निविष्टम्' अधिष्ठितं 'स्वर्गं' नाकम् 'धिक्' [धिक्शब्दयोगे 'स्वर्गम्'' इति द्वितीया]। [अधुना स्वर्गः निन्द्यः, परम्—]। 'भूमिः पृथिवी एव धन्या' प्रशंसनीया स्लाघ्या, [विशेषतः] 'यत्र भूमौ सीता वर्त्तते'। मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरीम् अजितां त्वामेवाहम् कामये इति भावः।

Notes

1. भग्नः—भन्ज्+क्त कर्म्मणि। मया भग्नः इत्यर्थः। Ravana conquered Indra, Kuvera, Moon, Yama. Brahma &c. वित्तनाथः—कुवेरः।

2. क्लृष्टः—क्लृष्+क्त कर्म्मणि। मया क्लृष्टः इत्यर्थः।

3. सूर्यपुत्रः—सूर्यस्य पुत्रः इति ६तत्। It Refers to Yama, the son of विवस्वान्।

4. मर्द्दितः—मृद्+णिच्+क्त कर्म्मणि।

5. भीतदेवः—भीताः देवाः इति कर्मधा। तैः। भी+क्त कर्त्तरि।

6. निविष्टम्—नि+विश्+क्त=कर्मणि। Qual. स्वर्गम्। Fie on स्वर्ग full of timid gods ; and धन्या is धरणी full by my courageous self and specially where a rare beauty like you exists.

सीता—अय्यउत्त परित्ताआहि परित्ताआहि। सोमित्ती परित्ताआहि परित्ताआहि मम् [आर्यपुत्र ! परित्रायस्व परित्रायस्व ; सौमित्रे ! परित्रायस्व परित्रायस्व माम्]।

(N. B.—अस्य अनुवादादयः प्रागेव कृताः)

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा,
स्वर्गस्थम् दशरथमेव वा नरेन्द्रम्।

किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-
र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose.—रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथमेव वा शरणमुपेहि ! कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng. Take shelter with (or cry aloud) any one (you like), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika.—'रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि' गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः कापुरुषा भीरवः रामादयः तान् संश्रितैः आश्रित्य उच्चारितैः वचोभिः "आर्य्यपुत्र ! मां परित्रायस्व" इति एवंरूपैः वाक्यैः किं वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशावकाः व्याघ्रं शार्दूलं न प्रधर्षयन्ति न अभिभवन्ति । अहं तु व्याघ्र इव तीव्रतेजाः ते रामादयस्तु ममाग्रे मृगपोतकाः इव अतिदुर्व्वलाः असहायाश्च अतः अलं तान् आक्रन्द्य इति भावः । प्रहर्षिणी छन्दः ॥

Notes

1. शरणम्—'रामम्' इत्यादीनाम् विधेयपदम् ।

2. उपेहि—उप+इ+लोट हि । पुराणे "उपेहि" इति आर्षः ।

3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् इति २या तत् or सुपसुपा, for the rule 'श्रितातीत—" includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास । सम्+श्रि+क्त कर्त्तरि । adj. to वचोभिः (which has करणे ३या) ।

4. प्रधर्षयन्ति—प्र+धृष्+णिच्+लट् अन्ति । See Tika

सीता—अय्यउत्त परित्ताआहि परित्ताआहि ; सोमित्ती परित्ताआहि परित्ताआहिमं ।

(रावणः)—विलपसि किमिदं विशालनेत्रे
विगणय मां च यथा तवार्य्यपुत्रम् ।
विपुलबलयुतो ममैष योद्धुम्
ससुरगणोऽप्यसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपसि । मां च यथा तव आर्य्यपुत्रं विगणय ; विपुलबलयुतः न ससुरगणोऽपि एष रामः मम (सम्बन्ध) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! (oh wide-eyed one), Why do you wail (weep) ? Take me to be like your husband. This Rama though possessed of immense prowess (or even with a huge army) is unable to fight (cope with) me even if he be joined by the gods (or though he be helped by the gods).

Tika.—'हे विशालनेत्रे' आयतलोचने सीते ! 'किम्' कथम् नाम 'इदम्' एतत् विलपसि उच्चैः क्रन्दसि । [ननु आर्य्यपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्—] 'मां च यथा तव आर्य्यपुत्रम्' तव स्वामिनमिव 'विगणय' मन्यस्व, भर्त्तृत्वेन मां वृणु इत्यर्थः । [अहं तव भर्त्तृपदयोग्यः, कथमिति श्रूयताम्—] 'विपुलबलयुतः' प्रभूतशक्तिसनाथः, यद्वा—बलं सैन्यं तेनहि विशालसैन्यदलसमन्वितः स-सुरगणोऽपि देवगणैरपि कृतसाहाय्योऽपि एषः रामः मम मया सह [अत्र मयैष इत्येव पाठस्तु साधीयान्] योद्धुम् विग्रहीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताग्रा वृत्तम् ॥

Notes

1. विशालनेत्रे—विशाले नेत्रे यस्याः सेति सम्बोधने । It implies सौन्दर्य्य ।

2. यथा—इवार्थे प्रयुक्तमव्ययम् ।

3. विगणय—वि+गण+लोट हि ।

4. विपुलबलयुतः—adj. to रामः । बल is to be better taken as 'army'. विपुलं बलम् इति कर्मधा । तेन युत इति ३तत् । यु+क्त कर्मणि=युतः । बलम् also means शक्ति ।

5.ससुरगणोऽपि—सुराणां गणः इतत्; तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु। adj. to रामः।

6. असमर्थः—समर्थादन्यः इति नञ्-तत्। What to speak of human forces, even divine forces combined with Rama cannot successfully fight me out.

सीता—(सरोषम्) सत्तोसि। [शप्तोऽसि]।

रावणः—हहह! अहो पतिव्रतायास्तेजः।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho! Ho! Ho! What a spirit (prowess) of the devoted wife!

Tika—'सरोषम्' सक्रोधम्। 'मया शप्तोऽसि' मया तुभ्यं शापः प्रदत्तः। अबला अहम् दण्डपारुष्यम् अवलम्बितुम् असमर्था अतः वाक्पारुष्यमेव कृतं मया॥ पतिव्रतायाः—पतिपरायणायाः तेजः शक्तिः इति उपहासयुक्तं सोल्लुण्ठं वाक्यम्।

Notes

1. सरोषम्—रोषेण सह वर्त्तमानम् यत् तत् यथा तथेति बहु। adverb.

2. शप्तः—शप्+क्त कर्मणि। Its अनुक्तकर्त्ता is मया।

3. पतिव्रतायाः—पतिरेव व्रतं यस्याः तस्या इति बहु। Ravana tauntingly says about her पतिव्रतातेजः। See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः!
अस्याः परिमितैर्दग्धः शप्तोऽसीत्येभिरक्षरैः॥२०॥

Prose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्नदग्धः—(सोऽहम्) "शप्तोऽसि" इति अस्याः एभिः परिमितैरक्षरैः दग्धः?

Eng. The very self of mine rushed upwards, in hot speed, but was not yet burntby the (hot) rays of the sun: and I am, indeed going to be burnt by these few letters of hers (running as) 'I curse thee'!

Tika—'योऽहम् वेगात्' जवेन 'उत्पतितः' सन् 'सूर्य्यरश्मिभिः प्रखरैरपि रविकरैः न दग्धः (सोऽहम् अधुना) "दग्धोऽस्मि" इति अस्याः सीतायाः एभिः परिमितैः अल्पैरेव अक्षरैः वर्णैः दग्धः भवेयम्—इति सोपहासं वचनम् ।

Notes

1. वेगात्—वेगमाश्रित्य इति ल्यब्लोपे ५मी । हेतौ वा पञ्चमी ।
2. उत्पतित'—उद्+पत्+क्त कर्त्तरि ।
3. सूर्य्यरश्मिभिः—सूर्य्यस्यरश्मिभिः इतत् ; । अनुक्त कर्त्तरि वा करणे ३या ।
4. अक्षरैः—अनुक्त कर्त्तरि तृतीया, वा करणे ३या ।
5. परिमितैः—परि+मा+क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अय्यउत्त! परित्ताआहि! परित्ताआहि ! [आर्यपुत्र ! परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः, शृण्वन्तु शृण्वन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !

Ravan.—(Having caught hold of Sita) Hallow ! sages of Janasthana ! do you all please hear.

Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये त इति णिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of दण्डकारण्य where Rishis resided. It was south of Godavari perhaps.

2. तपस्विनः—तपस्+विन् । plural. सम्बोधने १मा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) बलादेष दशग्रीवः सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः कुर्य्याद् रामः पराक्रमम् ॥२१॥

Prose.—एष दशग्रीवः बलात् सीतामादाय गच्छति। रामो यदि क्षात्रधर्मे स्निग्धः (अनुरक्तः) (तर्हि) पराक्रमम् कुर्य्यात् (विक्रमं प्रदर्शयेत्) ।

Eng. This Dashanana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—'स्निग्धः' अनुरक्तः (तर्हि स) पराक्रमम् विक्रमं कुर्य्यात् प्रदर्शयेत् पराक्रमम् प्रदर्श्य सीतायाः पुनरुद्धारं कुर्य्यादिति भावः । ['कुर्य्यात्' इति आशिर्लिङ] ।

Notes

1. दशग्रीवः—दश ग्रीवाः अस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. बलात्—बलमवलम्ब्य इति ल्यब्लोपे ५मी । वा हेतौ ५मी ।

3. क्षात्रधर्मे—क्षात्रः धर्मः इति कर्मधा । क्षत्रस्य इदम् इति अण्=क्षात्रम् । or तस्य धर्मः, ६तत् । अधिं ७मी ।

4. स्निग्धः—स्निह+क्त कर्त्तरि । It means अनुरत अनुरक्त वा आसक्त ।

सीता—अय्यउत्त ! परित्ताआहि ! परित्ताआहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपक्षुभित-वनषण्डखण्डचंचुरभिधावत्येष जटायुः । आः तिष्ठेदानीम् ।

Eng. Ravan. (Having eyed while walking round) Oh! this Jatayu rushes me with his sharp beak, meanwhile agaitating rows of trees with (the circulation of) his wings' air. Wait a bit now!

Tika.—खपच इत्यादि—'खस्य पक्षयोः' पक्षाभ्यामुद्भूतः यः 'पवनः' वायुः तस्य स-उत्क्षेपः' सञ्चालनं 'तेन क्षुभितः' आलोडितः कम्पित इत्यर्थः 'वनषण्डः' .काननराजिः येन तादृशः, 'प्रचण्डचञ्चुः' तीक्ष्णोष्ठः 'एष जटायुः' अभिधावति मां प्रति इति भावः। आः [इति कोपे], इदानीं तिष्ठ' मम विक्रमपराभूतः सन् तिष्ठ।

Notes

1. खपच इत्यादि—खस्य पक्षौ इति ६तत्। (खौ पक्षौ इति कर्मधारयो वा); तयोः पवनः इति ६तत्। (खपक्षोद्भूतः पवनः इति शाकपार्थिवादित्वात् समासो वा); तस्य ·उत्क्षेपः इति ६तत्; तेन क्षुभितः इति ६तत्। तादृशं (क्षुभितमित्यर्थः) वनषण्डं येन स इति वहु। Q. जटायुः।

2. चण्डचञ्चुः—चण्डा चञ्चुर्यस्य स इति वहु।

Remark (1) क्षुभितः = क्षुभ् + क्त कर्मणि। अत्र अन्तर्भावितो णिजन्तार्थः। Here the sense of causative is conveyed.

(2) वनषण्डः = वनानां समूह इत्यर्थे षण्डप्रत्ययः। वा षण्ड is खण्ड। वनानांषण्डः षण्डं वा।

(२) मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः।
रुधिरैरार्द्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ)। पञ्चमोऽङ्कः ॥

Prose—मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः रुधिरैरार्द्रगात्रं त्वां यमसादनं नयामि।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of your wings cut with the sword drawn by my hand.

Tika.—'मद्भुजाक्रष्टनिस्त्रिंशक्षतपक्षक्षतच्युतैः' मम भुजेन हस्तेन आक्रष्टः यः निस्त्रिंशः खड्गः तेन क्षतः छिन्नः यः पक्षः तत्र यत् क्षतम् तस्मात् च्युतैः गलितैः 'रुधिरैः' रक्तैः 'आर्द्रगात्रम्' क्लिन्नदेहं त्वां यमसादनम् शमनभवनं नयामि 'अचिरेणैव नेष्यामीति ।

Notes

1. मद्भुजइत्यादि—मम भुजः इति ६तत्; तेन आक्रष्टः इति ६तत्; तादृशः निस्त्रिंशः (खड्गः) कर्मधा। निर्गतः त्रिंशतः इति निस्त्रिंशः निरादयः क्रान्ताद्यर्थे पञ्चम्या इति सूत्रेण समासः। डच्। तेन क्षतः ३तत्; तादृशः पक्षः कर्मधा। तत्र क्षतम् इति सङ्सुपा। तस्मात् च्युतैरिति सुप्सुपा। Qual. रुधिरैः।

2. रुधिरैः—करणे ३या।

3. आर्द्रगात्रम्—आर्द्रं गात्रम् यस्य तमिति बहु। Qual. त्वाम्।

4. यम-सादनम्—यमस्य सादनमिति ६तत्। Indirect obj. to नयामि। सदन is the usual from. सदनमेव इति स्वार्थे प्रज्ञादि अण्। Compare "यमसदनं प्रतिमापयाम्यहं त्वाम्" Abhisheka III. 16. सदन is made सादन here for metre.

प्रतिमानाटकम्

षष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ)

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा
मृणालशुक्लोज्ज्वलदंष्ट्रहासिना ।
निशाचरेन्द्रेण निशार्धचारिणा
मृगीव सीता परिभूय नीयते ॥१॥

Prose—इयं हि सीता नीलोत्पलदामवर्चसा मृणालशुक्लोज्ज्वलदंष्ट्रहासि निशार्धचारिणा निशाचरेन्द्रेण मृगीव परिभूय नीयते ।

Eng.—First of all, overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk. Beng—Easy (everywhere).

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं सीता नीलोत्पलदामवर्चसा' नीलकमलग्रथितमाल्यतुल्यकान्तिशालिना 'मृणालशुक्लोज्ज्वलदंष्ट्रहासिना' मृणालवत् शुक्लं धवलं उज्ज्वलं दीप्तिमत् यत् दंष्ट्रम दन्तःतेन हासिना हास्यशीलेन 'निशार्ध-चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना "मृगीव हरिणीव परिभूय-अभिभूय नीयते' बलात् अपह्रियते ।

Notes

1. परित्रायताम्—परि+त्रै+लोट ताम् भावे । Construe—हे भवन्तः,

-भवद्भिः सीता परित्रायताम् । The ascetics are introduced to inform us of सीताहरण by Ravana.

2. नीलोत्पलदामवर्चसा—नीलम् यदुत्पलं कर्मधा ; तेषां दाम ६तत् । तस्य वर्चः दीप्तिः । तद्वत्. इव वर्चः यस्य तेन इति बहु । (उपमानपूर्वपद बहुव्रीहिः by "सप्तम्युपमानपूर्वस्य उत्तरपदलोपश्च वक्तव्यः") । Adj. to निशाचरेन्द्रेण ।

3. मृणालशुक्लोज्ज्वलदंष्ट्रहासिना—adj. as before. मृणालं नलिनीदण्डः । तत् इव शुक्लम् धवलम् इति उपमानसमास by "उपमानानि सामान्यवचनैः"। मृणालशुक्लं च तत् उज्ज्वलं चेति कर्मधा । मृणालशुक्लोज्ज्वलं दंष्ट्रं यस्मिन् कर्मणि तत् यथातथा इति मृणालशुक्लोज्ज्वलदंष्ट्रमितिबहु । तादृशम् हसितुम् शीलं यस्य तेन इति णिनिप्रत्ययः (ताच्छील्ये णिनिः) । उपपदतत्पुरुषः । वा मृणालशुक्लोज्ज्वलदंष्ट्रेन हसितुं शीलमस्य &c with णिनि as before. Note दंष्ट्र is used as neuter here though it should be fem. taking—अजादि टाप् ।

4. निशार्द्धचारिणा—adj. as before. निशाया अर्द्धः इति ६तत् ; it means about the middle part of the night and not exactly the middle part. In that (unusual) case the rule "अर्द्धं नपुंसकम्" will direct अर्द्ध to lead giving अर्द्धनिशा । निशार्द्धेषु निशीथेषु चरितुम् शीलं यस्य तेन इति निशार्द्ध + चर् + णिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तकर्त्तरि तृतीया ; निशायां चरति यः स इति निशा + चर + ट—by the rule चरेष्टः । उपपदतत् ; तेषाम् इन्द्रः इति ६तत् ।

6. मृगीव सीता नीयते—The simile shows the utter helplessness of Sita. परिभूय = परि + भू + ल्यप । Having defied ; comp "कः हर्तुमिच्छति हरेः परिभूय दंष्ट्राम्"—Mudra Rakshasa.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता लता ।
प्रसह्य पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना (कम्पमाना) सा पापेन दशाननेन (रावणेन) प्रसह्य (बलात्) तपोवनात् सिद्धिरिव अपनीयते।

Eng.—Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—'भुजङ्गमाङ्गना' भुजगी इव 'विचेष्टमाना' रावणकवलात् आत्मानं मोचयितुम् विविधं प्रयतमाना, तथा 'पुष्पिता लता इव विधूयमाना' कम्पमाना [यथा प्रस्फुटितपुष्पा वल्लरी सामान्यपवनस्पर्शात् कम्पमाना जायते तद्वत् रावणस्पर्शात् भयेन वेपमाना इत्यर्थः] सा माननीया विदेहराजपुत्री 'पापेन' पापाचारिणा 'दशाननेन' दशग्रीवेण 'प्रसह्य बलात् तपोवनात् अपनीयते' ह्रियते। [का इव ?] सिद्धिः इव तपस्यायाः फलमिव। यथा केनचिज्जनेन अर्जितम् तपस्याफलम् तस्करवृत्तिना अपरेण बलात् अपह्रियते तद्वत् रामेण स्व-वीर्येण अर्जिता इयं सीता बलवत् तस्करेण रावणेन नीयते। उभयत्र वंशस्थम् वृत्तम्।

Notes

1. विचेष्टमाना—वि+चेष्ट्+शानच् कर्त्तरि ; आ in fem.

2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज+गम+खच्; तस्य अङ्गना इतत्। The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.

3. विधूयमाना—वि+धू+शानच् कर्मणि।

4. पुष्पिता—पुष्प+इतच जातार्थे ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before the terrible Ravana.

5. पापेन—पाप+अच् अर्श आदित्वात्। Qual. दशाननेन।

6. प्रसह्य—अव्ययमेतत्। Comp. "प्रसह्य सिंहः किल तां चकर्ष" Rag II.

7. सिद्धि:—सिध् + क्तिन। This comparison with सिद्धि shows her purity and implies downfall and death of the stealer therefore.

8. तपोवनात्—अपादाने ५मी।

9. अपनीयते—अप + नी + लट्, ते कर्मणि।

उभौ—परित्रायताम् परित्रायताम् भवन्त्यः। =(व्याख्यातं प्रागेव)

प्रथमः—(उर्द्ध्वमवलोक्य) अये वचनसमकाल एव दशरथस्य आनृण्यं कर्त्तुम् "मयि स्थिते क्व यास्यसी"ति रावणमाहूय अन्तरीक्षमुत्पतितो जटायुः।

द्वितीयः—एष रोषात् उद्वृत्तनयनः रावणः।

प्रथमः—एष रावणः।

द्वितीयः—एष जटायुः।

उभौ—हन्तैतदन्तरीक्षे प्रवृत्तं युद्धम्।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादेश्वरस्य सामर्थ्यम्।

Eng.—First (looking upwards) Ho ! No sooner did we utter "Save her" than Jatayu has been up in the sky—having challenged Ravan—saying "where do you fly (away)" as long as I am here (I am alive), in order to pay off his debt to Dasarath.

Second. Oh ! Ravana, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Alas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief.

Tika.— वचनसमकाले एव'—यथम् यावत् खलु "भवद्भिः सीता परित्रायताम्" इति वचनमुच्चारितवन्तस्तावदेव। 'दशरथस्य आनृण्यं कर्तुम्' दशरथाय धारितं जटायुषः यत्तदृणं तस्य परिशोधनाय। दशरथस्तु जटायुषः मित्रमासीत्—तेन हि स राजा जटायुषः विविधम् उपकारम् कृतवान्। अधुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः। 'आहूय'—समराथम् आह्वानम् कृत्वा उत्पतितः' उत्थितः। 'उद्वृत्तनयनः' विघूर्णितनेत्रः। 'अन्तरिक्षे वा अन्तरीक्षे आकाशे क्रव्यादीश्वरस्य' क्रव्यादाः गृध्राः 'तेषाम् ईश्वरस्य' प्रभोः जटायुषः इत्यर्थः।

1. वचनसमकाले एव—कालाधिकरणे ७मी। वचनेन समः इति ३तत्; तादृशः कालः इति कर्मधा। तस्मिन्।

2. आनृण्यम्—अविद्यमानम् ऋणमस्य इति अनृणः। बहु—। तस्य भाव. इति ष्यञ् प्रत्ययः = आनृण्यम् state of indebtedness.

3. मयि—भावे ७मी।

4. रोषात्—हेतौ ५मी। Or—रोषम् आश्रित्य इति ल्यब्लोपे ५मी।

5. उद्वृत्तनयनः—adj. to रावणः। उद्+वृत+क्त = उद्वृत्तः, विघूर्णितः; तादृशे नयने यस्य स इति बहुव्रीहिः।

6. क्रव्यादीश्वरस्य—सम्बन्धे ६ष्ठी। क्रव्यं आममांसम् अत्तीति क्रव्य+अद्+विट = क्रव्यात्। मांसभोजी गृध्रः। तेषाम् ईश्वरः—इति ६तत्। तस्य। Refers to Jatayu. Here विट after अद् comes by the rule "क्रव्येच"। The form क्रव्याद as found elsewhere is derived irregularly with अण्। Thus पक्वमांस वा आममांस+अद्+अण् = क्रव्य+अद् अण् (पृषोदरादित्वात्)। See सि कौ: under "क्रव्ये च"।

पक्षाभ्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते
तुण्डाभ्यां सुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते।
तीक्ष्णै रायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो
वज्राग्रैरिव दार्यमाणविषमाद्रे लाच्छिला पात्यते ॥२॥

Prose.—अचलः (स्थिरोजटायुः) पक्षाभ्याम् वीर्य्यविषयं परिभूय द्वन्द्वं प्रतिव्यूहते। तुण्डाभ्याम् सुनिघृष्टतीक्ष्णं संवेष्टनं चेष्टते। आयसकण्टकैरिव तीक्ष्णैः नखैः वक्षसः भीमान्तरं वज्राग्रैः दार्य्यमाणविषमात् शैलात् शिलेव पाट्यते।

Eng.—Having warded off the things for valour (i.e. the weapons or missiles) or the object of valour (Ravana) with his two wings, he (Jatayu) has taken very firm stand against his opponent (or prefers fight against his enemy). He tries to encircle his enemy by fircely tearing him with his beaks and again he is cutting out the flesh (and the līke) from the terrible breast (of Ravan) with his nail sharp as iron-nails, just like a slab of stone that is being uprooted from a hill, appearing terrible on account of its being torn by the end of the thunderbolt.

Tika.—'अचलः' अटलः युद्धे अत एव अविकम्प्यः इत्यर्थः 'एष जटायुः पक्षाभ्याम्' पक्षद्वयेन (करणे ३या) वीर्य्यविषयम् वीर्य्यस्य शक्तेः विषयम्, वस्तूनि अस्त्रादीनि परिभूय परावर्त्य अभिभूय इति यावत् द्वन्द्वम् प्रतिद्वन्द्विनं प्रति [प्रतियोगे २या] व्यूहते व्यूहमारच्य तिष्ठति [यद्वा अयमपि अर्थः स्यात्—जटायुः वीर्य्यविषयम् शक्तिप्रदर्शनचैवभूतम् रावणम् परिभूय तिरस्कृत्य (अधुना) द्वन्द्वं द्वन्द्वयुद्धं प्रतिव्यूहते आरब्धम् प्रवर्त्तते]। 'तुण्डाभ्याम् चञ्चुभ्याम् सुनिघृष्टतीक्ष्णं' सु सुष्ठु निघृष्टम् घर्षणसनाथं तथा तीक्ष्णं तीव्रम् 'संवेष्टनम् रावणस्य परिवेष्टनम् चेष्टते' प्रारभते स्वचञ्चुपुटेन रावणम् निपुणतरम् तथा कठोरम् घर्षयित्वा तम् परिवेष्टयितुम् यतते इति भावः। 'आयसकण्टकैः' लौहनिर्मितकण्टकैरिव तीक्ष्णैः नखैः 'वक्षसः' रावणस्य वक्षःस्थलात् 'भीमान्तरम्' भीम भयानकम् विशालम् इति यावत् आन्तरम् अन्तरे भवम् इति आन्तरम् वक्षसः अभ्यन्तरे स्थितम् मांसखण्डं तथा अन्त्रादिकं— 'वज्राग्रैः' वज्रस्य अग्रभागैः 'दार्य्यमाणविषमात्' दार्य्यमाणः विदार्य्यमाणः भिद्यमानः इति यावत् अतएव विषमः भयावहः उन्नतावनतो यः शैलः पर्व्वतः तस्मात् "शैलात् शिला इव प्रस्तरखण्डमिव पाट्यते' उत्पाट्यते' उत्तोल्यते इति यावत्। यथा विशालात् शैलात् शिलापट्टकं उत्पाट्यते तथा सति स शैलः विषमोदृश्यते, एवम् रावणस्य

शैलसदृशात् विपुलात् वचसः मांसखण्डादिकम् जटायुषा उत्पाट्यते तथा च सति तद्वचःस्थलम् विषमम् प्रतिभाति इति भावः। शार्दूलविक्रीड़ितं वृत्तम्।

1. अचलः—चलादन्यः इति नञ् तत्पुरुष समासः। Qual. जटायुः। It means स्थिर and धीर।

2. वीर्यविषयम्—वीर्यस्य विषयः तमिति इतत्। It refers to the missiles used by Ravana, or to Ravana himself the object of valuor,

3. परिभूय—परि+भू+ल्यप्। Its obj. is वीर्य्यविषयम्।

4. प्रतिव्यूहते—प्रति+वि+ऊह+लट् ते। वा—प्रति is separate. See Tika. Here द्वन्द means another प्रतिद्वन्द्विन्, वा द्वन्दयुद्ध (dual fight)।

5. सुनिघृष्टतीक्ष्णम्—adj. to संवेष्टनम्। निर्+घृष्+क्त कर्मणि। सुष्ठु निघृष्टम् इति प्रादितत्; तत् चादः तीक्ष्णं चेति कर्मधा।

6. संवेष्टनम्—सम्+वेष्ट+ल्युट्भावे। Obj. of चेष्टते।

7. आयसकण्टकैः—आयसम् कण्टकाम् तैरिति कर्मधा। अयसा लौहेन निर्मितमिति अयस्+अण्=आयसम्। Thus we see Jatayu uses his नख चञ्चु and पक्ष all three to defeat his enemy Ravana.

8. भीमान्तरम्—भीमम् आन्तरम् इति कर्मधा। अन्तरे भवम् इति अन्तर्+अण्=आन्तरम्।

9. दार्य्यमाणविषमात्—दार्य्यमाणः तथासौ विषमः इति कर्मधा। दॄ+णिच+कर्मणि शानच्। Qual. शैलात्।

10. पाट्यते—पट्+णिच+कर्मणि लट् ते।

द्वितीयः—हन्त! संक्रुद्धेन रावणेन असिना क्रव्यादेश्वरः स दक्षिणांसदेशे हतः।

उभौ—हा धिक्। पतितोऽत्रभवान् जटायुः।

Eng.—First.—Alas! alas! the vulture-chief has been struck in the right shoulder with a sword by Ravan.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—'संक्रुद्धेन' सम्यक् रुष्टेन, 'दक्षिणांसदेशे' दक्षिणस्कन्धे ॥ 'पतितः' समरे पतितः, यद्वा भूमौ पतितः ।

प्रथमः—भोः कष्टम् ! एष खलु तत्रभवान् जटायुः—

> कृत्वा स्ववीर्य्यसदृशं परमं प्रयत्नम्
> क्रीड़ामयूरमिव शत्रुमचिन्तयित्वा
> दीप्तं निशाचरपतेरवधूय तेजो
> नागेन्द्रभग्नवनवृक्ष इव अवसन्नः ॥४॥

Prose.—(एष जटायुः) शत्रुम् क्रीडामयूरमिव अचिन्तयित्वा (अविगणय्य) स्ववीर्य्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दीप्तम् तेजः अवधूय नागेन्द्र-भग्नवनवृक्ष इव अवसन्नः ।

Eng.—Withot caring a little for his enemy (without considering his enemy a little) as if he was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged (subdued) the glowing prowess of the chief of the nigh-rovers, just like a forest-tree broken by a huge elephant.

Tika.—'एष खलु तत्रभवान्' मान्याहः जटायुः "शत्रुम्' रिपुम् रावणम् 'क्रीड़ामयूरमिव' क्रीडार्थः यः मयूरः 'तमिव अचिन्तयित्वा' अविगणय्य । क्रीड़नक-भूतं मयूरम् यथा लोकः भयावहं न गणयति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । 'स्ववीर्य्यसदृशम्' स्वस्य यत् वीर्य्यं बलम् तस्य सदृशम् अनुरूपम् परमम् महान्तम् 'प्रयत्नं' सीतायाः मोचनाय चेष्टां कृत्वा' निशाचरपतेः रात्रिचरनाथस्य 'दीप्तम् समुज्ज्वलम् तेजः अवधय' परिभूय (अधुना) 'नागेन्द्रभग्नवनवृक्षः इव' गजेन्द्रेण चूर्णीकृतः वनस्थितःतरुरिव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिलका वृत्तम् ॥

1. क्रीडामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रीड़ार्थः मयूरः इति शाकपार्थिवादि ।

2. स्ववीर्य्यसदृशम्—स्वं वीर्य्यं कर्मधा। तेन सदृशम् इति ३तत्।

3. निशाचरतेः—निशायां चरतीति निशाचरः (चरेष्टप्रत्ययः)।

4. नागेन्द्रभग्नवनद्रुमः—उपमान कर्त्ता of अवसन्नः। नागानामिन्द्रः इति ६तत्; तेन भग्नः इति ३तत्; तादृशः वनद्रुमः इति कर्मधा। वनस्य द्रुमः इति ६तत्। उपमान of एष जटायुः॥ Note that both जटायुस् and जटायु are correct.

5. अवसन्नः—अव+सद्+क्त कर्तरि। सद्धातु=सीदति etc.

उभौ—स्वर्ग्योऽयमस्तु।

प्रथमः—काश्यप! आगम्यताम्। इमं वृत्तान्तम् तत्रभवते राघवाय निवेदयिष्यावः।

द्वितीयः—वाढ़म्। प्रथमः कल्पः। (निष्क्रान्तौ)।

विष्कम्भकः।

Eng.—Both.—May he attain heaven.

First. Come along Kasyapa! let us inform venerable Raghava of this incident.

Second,—Yes; this is the first thing to be done. (Exit).

Tika—अयम 'स्वर्ग्यः' स्वर्गार्हः स्वर्गगामी 'अस्तु' भवतु। प्रथमः मुख्यः कल्पः व्यवस्था, इदम् खलु प्रथममेव आवाभ्याम् कर्त्तव्यम्। (See ante also).

1. स्वर्ग्यः—स्वर्गः प्रयोजनमृयोग्यमस्य इति स्वर्ग+यत् by the varttika "स्वर्गादिभ्यो यत्"।

2. राघवाय—क्रियायोगेसम्प्रदाने ४र्थी। यद्वा सम्प्रदाने ४र्थी। See ante.

3. निवेदयिष्यावः—नि+विद्+णिच्+लृट+स्यावः।

4. विष्कम्भकलक्षणं यथा—

"वृत्तवर्त्तिष्यमानानां कथांशानां निदर्शकः।
संचिप्तार्थस्तु विष्कम्भ आदावङ्कस्यदर्शितः॥"

N. B.—This is a शुद्ध विष्कम्भक for both the characters here are of high order. See Act. II also. Sak III.

5, बाढम्। प्रथम: कल्प:—बाढम् is an अव्यय implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty (cp. "मुख्य: स्यात् प्रथम: कल्प:") and (ii) excellent proposal or idea (श्रेष्ठायुक्ति)।

(तत: प्रविशति काञ्चुकीय:)

काञ्चुकीय:—क: इह भो: काञ्चनतोरणद्वारमशून्यं कुरुते।

(प्रविश्य) प्रतिहारी—अय्य ! अहं विजया किं करीअदु [आर्य्य ! अहं विजया। किं क्रियताम्]।

काञ्चुकीय:—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय— एष खलु रामदर्शनार्थं जनस्थानं प्रस्थित: प्रतिनिवृत्तस्तत्रभवान् सुमन्त्र इति।

प्रतिहारी—अय्य अवि किदत्थो ताद सुमन्तो आअदो। [आर्य्य ! अपि कृतार्थस्तातसुमन्त्र आगत:]।

काञ्चुकीय:—भवति, न जाने।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Fem. Guard, (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamb.—Vijaya ! Relate (report) it please to Prince Bharat-that venerable Sumantra who proceeded to Janasthan to interview Ram, has come back,

Portress.—Has he returned successful, sir ?

Chamb. Madam ! I am not aware of it.

1. काञ्चनतोरणद्वारम्—obj. to कुरुते ; तोरणमेव वा तोरणस्य द्वारम्, कर्मधा। काञ्चनघटितं (खचितं) तोरणद्वारमिति शाकपार्थिवादितत्। Comp. "काञ्चनरत्नतोरणद्वारम्, अशून्यं कुरु" in Swapna VI and "रैवतक, तमपि स्वनियोगमशून्यं कुरु"—Sak. अशून्यम् is here pred. of तोरणद्वारम्। काञ्चुकीय asks who is the guard at this gate. Here Fem. प्रतिहारी is used. प्रतोहारी is also seen. See Sv. VI. Comp "प्रतीहारो यस्या अस्तीति अर्शआद्यम्। ततः गौरादित्वात् ङीष्। द्वाःस्थिता इति मेदिनी"।

2. भरतकुमाराय—भरतश्चासौ कुमारश्चेति कर्मधा। क्रियायोगे सम्प्रदाने ४र्थी। निवेद्यताम् निवेद्यताम् इति सम्भ्रमे त्वरायां वा द्विरुक्तिः।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति ६तत् ; तस्मै इदम् इति नित्यसमासः।

4. कृतार्थः—कृतः साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्य्यार्थः वहु। Here कृतार्थता lies in getting रामदर्शन and bringing his information. This is our poet's creation.

हृदयस्थितशोकाग्निशोषिताननमागतम्।
दृष्ट्वैवाकुलमासीन्मे सुमन्त्रमधुना मनः ॥८॥

Prose.—हृदयस्थितशोकाग्निशोषिताननमागतं सुमन्त्रं दृष्ट्वैव अधुना मे मनः आकुलमासीत्।

Eng. The very sight of Sumantra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—'हृदये सुमन्त्रस्य अन्तःकरणे स्थितः' चिरं पोषितः यः 'शोकाग्निः' रामनिर्वासनजन्यशोकरूपवह्निः—'तेन शोषितं' विशुष्कम् 'आननम् वदनं यस्य तादृशम् सुमन्त्रम् आगतं' अयोध्याम् प्रत्यागतम् 'दृष्ट्वा एव अधुना' इदानीं 'मे मनः आकुलम्' व्याकुलं चञ्चलम् आसीत् [तेनैवाहं वक्तुम् न शक्नोमि स कृतार्थः सन् प्रतिनिवृत्तः उत न वा]।

1. हृदय इत्यादि—हृदये स्थितः इति, सुप्सुपा ; तादृशः शोकः इति कर्मधा।

स एव अग्निः इयि कर्मधा। तेन शोषितम् इति ६तत्; तादृशम् आननं अस्य तमिति बहु; adj, to सुमन्त्रम्। This indirectly says that Sumantra has come with a loaded heart still more perturbed i.e. he has come with an unhappy news.

प्रतिहारी—अय्य! एदं सुणिअ पय्याउलं विअ मे हिअअम् [आर्य्य! एतत् श्रुत्वा पर्य्याकुलम् इव मे हृदयम]।

काञ्चुकीयः—भवति किमिदानीं स्थिता। शीघ्रं हि निवेद्यताम्।

प्रतिहारी—अय्य! इअं णिवेदेमि। (निष्क्रान्ता) [आर्य्य! इयं निवेदयामि]।

काञ्चुकीयः—(विलोक्य) अये। अत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चीरवल्कलवसनश्चित्रजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्त्तते। य एषः—

Eng.—(Female) portress—Noble sir! I have been perturbed as it were to hear of this.

Chamberlain—Madam! why are you yet standing here? Reportquickly. Portress.—Noble Sir! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted lock.

Tika.—सुमन्त्रागमन इत्यादि—'सुमन्त्रस्य आगमनम्' दण्डकारण्यात् प्रत्यागमनं 'तेनजनितम्' उत्पादितम् 'यत् कुतूहलम् औत्सुक्यम् यत्र' तादृशम् 'हृदयम् यस्य स एतादृशः' भरतः। 'चीरवल्कलवसनः'—चीरं काषायवस्त्रं च वल्कलं वृक्षत्वक—

ते एव वसने वस्त्रे यस्य तादृशः भरतः। चित्र इत्यादि—चित्राः कृष्णपीतादिवर्णैः विचित्रिताः या जटाः तासां पुञ्जः राशिः तैः पिञ्जरितं विच्छुरितम् उत्तमाङ्गं मस्तकं यस्य तादृशः भरतः 'इतः' अस्यां दिशि 'एव अभिवर्त्तते आगच्छति।

1. सुमन्त्र इत्यादि—सुमन्त्रस्य आगमनम्—६तत्; तेन जनितम्। ३तत्। जन्+णिच्+क्त; तादृशम् कुतूहलं यत्र तदिति बहु। तादृशम् हृदयं यस्य स इति बहु; adj. to भरतकुमारः। 'रम्यवस्तु समालोके लोलता स्यात् कुतूहलम्'।

2. चीरवल्कलवसनः—adj. to भरतकुमारः। चीरं च वल्कलं च इति चीरवल्कले द्वन्द्वः; ते एव वसने यस्य स इति बहु। Out of his regard for Rama Bharata was also ever since Rama's वनवास, a चीरवासाः।

3. चित्रजटापुञ्ज इत्यादि—चित्रा जटाः; कर्मधा। तासां पुञ्जः ६तत्; तेन पिञ्जरितम्—३तत्; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः। उत्तमम् अङ्गमिति कर्मधा। Head is the उत्तमाङ्ग, for it is the most vital part of the whole body. And for want of care of head, Bharata's जटा became such.

4. अभिवर्त्तते—अभि+वृत+लट ते।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-
स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः।
आम्नायवशादखिलभूपरिरक्षणस्थः
श्रीमानुदारकलभेभसमानयानः ॥६॥

Prose.—प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः आम्नायवशात् अखिलभूपरिरक्षणस्थः श्रीमान् उदारकलभेभसमानयानः (य एष स भरतः इत एव अभिवर्त्तते इत्यन्वयः)।

Eng. (Bharata approaches)—Bharat who is said to be the resort of all noted virtues, veritable terror to his opponents, and the pride (ornament) of the race of sun—he

is himself like the lord of the gods, engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika.—कीदृशः भरतः इति विवृणोति—'प्रख्यातसद्गुणगणः' शोभनगुणशाली 'प्रख्याताः' लोकेषु विश्रुताः 'सतः शोभनाः' गुणगणाः' उत्कर्षराजयः यस्य तादृशः, इत्यर्थः; 'प्रतिपक्षकालः'—प्रतिपक्षाणां शत्रूणाम् सम्बन्धे कालः शमनसदृशः; स्ववीर्येण रिपुविनाशनः इत्यर्थः। 'तिग्मांशुवंशतिलकः' तिग्मांशोः रवेः यः वंशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरोभूषणभूतः इति भावः। 'त्रिदशेन्द्रकल्पः' त्रिदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ईषदूनार्थे कल्पप् प्रत्ययः]। आज्ञावशात् भ्रातुर्निर्देशेन 'अखिलभूपरिरक्षणस्थः' निखिलायाः धरायाः परिरक्षणे प्रतिपालने स्थितः व्यापृतः; 'श्रीमान्' समृद्धिमान्; 'उदारकलभेभसमानयानः' उदारः विशालः यः कलभः हस्तिशावकः स एव इभः गजः—विशालतरुणगजः इत्यर्थः; यद्वा-कलभः दुर्दान्तः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः। वसन्ततिलकं वृत्तम्।

1. प्रख्यात सद्गुणगणः—सन्तः गुणाः इति कर्मधा; तेषां गणा इति ६तत्; प्र+ख्या+क्त कर्मणि। प्रख्याताः सद्गुणगणाः यस्य स इति बहु। Comp. "गुणगणानां मणिः"—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत्, प्रतिपक्षाणां विपक्षाणां कालः (यमसदृशः) इति ६तत्।

3. तिग्मांशुवंशतिलकः—तिग्माः अंशवः यस्य स इति बहु; तस्यवंशः ६तत्; तस्य तिलकः (तिलकभूतः) ६तत्।

4. त्रिदशेन्द्रकल्पः—तिस्रः दशाः येषां ते त्रिदशाः इति बहु; तेषाम् इन्द्रः ६तत्; प्रायेण त्रिदशेन्द्रसदृशः इति ईषदूनार्थे कल्प प्रत्ययः। All these are pred to यः।

5. आज्ञावशात्—आज्ञायाः वशः इति ६तत्; तमाश्रित्य इतिल्यप् लोपे ५मी। or हेतौ ५मी। आ+ज्ञा+अङ भावे (fem. आ)=आज्ञा।

6. अखिलभूपरिरक्षणस्थः—खिलात् अन्या इति अखिला। नञ्‌तत्; अखिला भूः इति कर्मधा; तस्या परिरक्षणं इति ६तत्; तत्रतिष्ठति इति—स्था+क-प्रत्ययः कर्त्तरि।

7. उदारकलभेभसमानयानः—उदारः महान् विशालः यः कलभः=विंशद्वयस्कः करिशावकः इति कर्मधा। Comp. "पञ्चवर्षो गजोबालः पोतस्तु दशवर्षकः विंशद्वर्षस्तुकलभो विक्कोविंशतिवर्षकः"। स एव इभः गजः इति कर्मधा। यद्वा कलभः दुर्दान्तः इभः इति कर्मधा। तेन (तस्य वा) समानः इति ६तत् etc। ताद्दशौ गतिर्यस्य स इति बहु। All these epithets show his internal merits and external power and prosperity so as to root out the enemies. Thus it is hinted—Bharata and his brothers will come out victorious in their fights.

(ततः प्रविशति भरतः प्रतिहारी च)

भरतः—विजये! एवमुपगतस्तत्रभवान् सुमन्त्रः।

गत्वा तु पूर्व्वमयमार्य्यनिरीक्षणार्थं
लब्धप्रसादशपथे मयि सन्निवृत्ते।
दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो
रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose.—पूर्वं तु आर्य्यनिरीक्षणार्थं गत्वा लब्धप्रसादशपथे मयिसन्निवृत्ते (सति) किम् अयमत्रभवान् सुमन्त्रः प्रजानयनबुद्धिमनोभिरामं रामं दृष्ट्वा इह आगतः।

Eng. (Then enter Bharat and the portress). Bharat Vijaya! then the venerable Sumantra has come back! Or-Is it that the noble sumantra has come back here; having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of cur subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

Tika.—'पूर्वं पुरा तु 'आर्य्यनिरीक्षणार्थं' रामचन्द्रस्य दर्शनार्थं 'गत्वा' दण्डकारण्यम्, गत्वा 'लब्धप्रसादशपथे' लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः "चतुर्द्दशवत्सरावसाने प्रत्यागत्य अहम् पुनरपि राज्यं ग्रहीष्यामीति" प्रतिज्ञा येन तादृशे 'मयि सन्निवृत्ते' अयोध्यां प्रत्यागते सति 'अत्रभवान् माननीयः' सुमन्त्रः 'प्रजानयनबुद्धिमनोभिरामं' प्रजानां नयनानां नेत्राणाम् बुद्धीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः इत्र इह आगतः अयोध्यां प्रतिनिवृत्तः किम् ? इति प्रश्नः ॥

1. आर्य्यनिरीक्षणार्थम्—आर्य्यस्य निरीक्षणम् इति ६तत् ; तस्मै इदम् इति नित्य समासः of the ४र्थीतत् class by "अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या"। तत् यथा तथेतिक्रिया विशेषणमेतत्।

2. लब्धप्रसादशपथे—प्रसादश्च शपथश्च इति द्वन्द्वसमासः। लब्धौप्रसाद-शपथौ येन तस्मिन्निति बहु ; adj. to मयि। प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promiseon Rama's part to take back राज्य after return from वनवास after 14 years.

4, प्रजानयनबुद्धिमनोभिरमम्—adj. to रामम् understood ; नयनं च बुद्धिश्च मनश्च इति नयनबुद्धिमनांसि इतरेतर द्वन्द्वः। प्रजानां नयनबुद्धिमनांसि इति ६तत्; तेषां अभिरामम् तमिति ६तत्। अभिरम्यते येन इति अभिरामः। Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम। Mr. Shastri here says "बुद्धिमनसोर्भेदेनोपादानं ग्रहणस्मरणावस्थाभेदविवक्षयाकृतम्"।

काञ्चुकीयः—(उपगम्य) जयतु कुमारः।

भरतः—अथ कस्मिन् प्रदेशे वर्त्तते तत्रभवान् सुमन्त्रः।

काञ्चुकीयः—असौ काञ्चनतोरणद्वारे।

भरतः—तेन हि शीघ्रं प्रवेश्यताम्।

काञ्चुकीयः—यदाज्ञापयति कुमारः। (निष्क्रान्तो)

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the golden arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काञ्चुकीय and प्रतीहारी)।

(ततः प्रविशति सुमन्त्रः प्रतिहारी च)

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मयानुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम्।
श्रुत इह स च मैथिलीप्रणाशो गुण इव बह्वपराद्धमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम्; मयैव नृपतिसुतव्यसनं (रामचन्द्रस्यविपत्) दृष्टम्। इह च स मैथिलीप्रणाशः श्रुतश्च। मे अयुषा गुणे (दीर्घत्वगुणविषये) बहु अपराद्धमिव।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas! I have witnessed here the passing away of His Majesty; I have perceived the calamity of the prince. I have now heard the abduction of Maithili; (and hence) meseems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika.—'मया' सुमन्त्रेण 'इह संसारे 'नरपतिनिधनं' महाराजस्य दशरथस्य मरणं 'अनुभूतं' प्रत्यक्षीकृतम्; 'मयैव नृपतिसुतव्यसनं' रामचन्द्रस्य व्यसनं राज्यभ्रंशरूपा विपत् 'दृष्टम्'। एकस्यराज्ञः मृत्युः तथा अपरस्य युवराजस्य राज्यभ्रंशः ममैव जीवद्दशायां संघटितः इति भावः। एवं च 'इह स' विश्रुतः मैथिलीप्रणाशः' मैथिल्याः सीतायाः प्रणाशः रावणकृतमपहरणम् "श्रुतश्च'लोकमुखात् आकर्णितः। [ननु जीवन् पुनः भद्रशतानि पश्येत् इति दीर्घजीवनं लोके काम्यते, वरं आपतिताम्

एतां दुःखपरम्पराम् विविच्य अहं मन्ये यत्—] 'आयुषा परमायुषा मे' मम 'गुणे' अस्य आयुषः सुदीर्घत्वरूपे गुणे 'बहु' विविध-प्रकारम्—भृशं वा यथा स्यात्तथा 'अपराद्धम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहमुत्प्रेक्षे। तत् अहम् एतत् सर्वम् अनीप्सितम् आलोकितवान्—तत मम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे मतिरित्यर्थः। पुष्पिताग्रावृत्तम्॥

1. नृपतिसुतव्यसनं—नराणां पतिः ६तत्; तस्यसुतः (रामः) ६तत्। तस्य व्यसनं—६तत्।

2. मैथिलीप्रणाशः—मैथिल्याः प्रणाशः इति ६तत्। प्र+नश्+नञ्=प्रणाशः। The न of नश् is changed to ण after the preposition प्र here provided the श does not change into ष; thus प्रणाश but प्रनष्टः। compare the rule "नशेः षान्तस्य"।

3. आयुषा—अनुक्ते कर्त्तरि तृतीया। अनुक्तकर्त्ता of अपराद्धम्।

4. Remark—The stage-direction should be here "सशोकम आत्मगतम्" and not only सशोकम्, as seen in all the texts, for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगत, is also implied from "प्रतिहारी—सुमन्त्रमुद्दिश्य" (next para)। प्रतिहारी finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारी—(सुमन्त्रम् उद्दिश्य) एदु एदु अय्यो। एसो भट्टा। उपसप्पदु अय्यो। [एतु एतु आर्यः। एष भर्त्ता। उपसर्पतु आर्यः।]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः।

भरतः—तात! अपि दृष्टस्त्वयालोकाविष्कृतपितृस्नेहः। अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम्। अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभ्रात्रम्।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra—(Having approached) May the Prince Prosper.

Bharata.—Noble Sir ! have you seen him—who has set a wounderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhati ? And have you surveyed him (Lakhm) the very emblem of fraternal affection and who chose banishment for nothing (for brother's sake only).

Tika.—'लोकाविष्कृतपितृस्नेहः' लोके संसारे आविष्कृतः प्रकाशितः पितृस्नेहः पितृवात्सल्यं पितृभक्तिः येन तादृशः रामचन्द्रः। यः जगति अत्यद्भुतं पितृस्नेहस्य दृष्टान्तम् प्रदर्शितवान्। द्विधा इत्यादि—'द्विधाभूतं' द्विभावेन अवस्थितम् 'अरुन्धतीचारित्रम्' पातिव्रत्यम्। आदौ अरुन्धतीचारित्रम् इति नाम्ना प्रसिद्धं पातिव्रत्यम् अरुन्धत्यामेवासीत्। अधुना तत् द्विधा विभक्तम्; एकः भागः अरुन्धत्याम् वर्त्तते अपरश्च सीतायाम्। अतएव अनेन शब्देन पातिव्रत्यगुणशालिनी सीता एव लक्षिता! (Here abstract for the concrete)। 'निष्कारणावहितवनवासं —निष्कारणम् पितृनिर्देशादिरूपकारणशून्यं यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत्र तादृशम् सौभ्रात्रं भ्रातृप्रेम किं त्वया दृष्टम् विग्रहवन्तं तम् भ्रातृस्नेहम् त्वं दृष्टवान् ? यः भ्रातृस्नेहः कारणं विनाऽपि वनवासे अभिनिविष्टः। अनेन एतादृशस्य भ्रातृस्नेहस्य आस्पदं लक्ष्मणः लक्षितः। (Here, too we have abstract for the concrete).

1. लोकाविष्कृतपितृस्नेहः—लोके आविष्कृतः इति सह्सुपा। पितरि स्नेहः इति सह्सुपा। लोकाविष्कृतः (संसारे प्रदर्शितः) पितृस्नेहः येन सः। इति वहु ; adj. used here as a noun. This refers to Rama,

2. द्विधाभूतम्—द्वि+धाच् प्रकारे। अद्विधा द्विधाभूतम् इति द्विधाभूतम् तत्पुरुष by the rule "श्रेण्यादयः कृतादिभिः" (taking श्रेण्यादि as आकृतिगण)। See under शरीरभूता मे शकुन्तला in Sak VI.

3. अरुन्धतीचारित्रम्—अरुन्धत्याः चारित्रम् इति तत्। चरित्रमेव चारित्रम्। प्रज्ञादित्वात् स्वार्थे अण्। This refers to Sita. Arundhati, the model of पातिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So द्विधाभूत अरुन्धतीचारित्र is here Sita's own self.

4. निष्कारणावस्थितवनवासम्—adj. to सौभ्रात्रम्। निरस्तं कारणं यस्मात् तत् निष्कारणं—बहु by "प्रादिभ्यो धातुजस्य"। निष्कारणं यथा तथा अवस्थितः (गृहीतः) इति सह्सुपा। अव+स्था+क्त=अवस्थित। It has the unusual sense of गृहीत (accepted) here. निष्कारणावस्थितः वनवासः यस्मिन् तत् इति बहु।

5. सौभ्रात्रम्—शोभनः भ्राता इति सुभ्राता प्रादितत्; तस्य भावः इत्यर्थे अण् प्रत्ययः (युवादित्वात् अण्)। This refers to लक्ष्मण, for he volunteered वनवास out of fraternal affection and no self-interest.

(सुमन्त्रः सचिन्तस्तिष्ठति)

प्रतिहारी—भट्टिदारओ खु अय्यं पुच्छदि। [भट्टदारकः खलु आर्यं पृच्छति]।

सुमन्त्रः—भवति किं माम्।

भरतः—(स्वगतं) अतिमहान् खलु आयासः। सन्तापात् भ्रष्टहृदयः। (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान्?

सुमन्त्रः—कुमार! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir!

Sumantra.—Madam! he asks me?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ! (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramchandra by your order ; how can I return from the half-way ?

Tika. 'आयासः' खेदः। 'सन्तापात्' दुःखात् हेतौ। 'शून्यहृदयः' शून्यचेताः। 'त्वन्नियोगात्' भवतः आदेशात्। 'अन्तरा' मध्ये (अव्ययमेतत्) मार्गमध्यात्। 'प्रतिनिवर्त्तिष्ये' प्रत्याहत्तो भवामि। [Alt. form=प्रतिनिवर्त्स्यामि]।

1. त्वन्नियोगात्—तवनियोगस्तस्मादिति इसत्। हेतौ ५मी। वा ल्यपूलोपे ५मी।

2. प्रतिनिवर्त्तिष्ये—प्रति+नि+वृत्+लृटस्मे। (future tense)।

3. Remark—Here the stage-direction is faulty, we should have "प्रतिहारो—अथ किम्। (निष्क्रान्ता)" after Sumantra's speech "भवति, किंनाम्", for this प्रतिहारी is seen to enter again later on, comp "(प्रविश्य) प्रतिहारी—जेदु भट्टिदारओ। विजया खु अहं"। This is not possible until the प्रतिहारी retires or goes out of the stage. But curiously enough all the printed editions do not give any criticism on this fault,

भरतः—किन्नु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्नु खलु' किमिदं भवेत् (इति वितर्कगर्भोप्रश्नः) यत् 'क्रोधेन' राज्यच्युतिजनितेन कोपेन लज्जया सीताहरणादिजनितलज्जया। "दर्शयन्ति"—अतीत-सामीप्ये लट्। न तुभ्यम् आत्मानम् प्रदर्शितवान् रामादयः इत्यर्थः [यद्वा—गौरवे बहुवचनम्]।

1. क्रोधेन, लज्जया=हेतौ तृतीया।

सुमन्त्रः—कुमार !

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।
मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥८॥

Prose —विनीतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा (कुतः ?) मया तर्विहीनं (अतएव) शून्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of thosecultured minds ? (or—who have got their minds cultured ?). I have visited the penance-grove that lay void without them ?

Tika.—'विनीतानां' संयतानां 'कुतः' कस्मात् कारणात् 'क्रोधः भवेत्' ? 'कृतचेतसां' शास्त्रादिपठनेन मार्ज्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ?] 'मया तु तैः रामादिभिर्विहीनं रहितम् (अतएव) 'शून्यं तपोवनं दृष्टम्' ।

1. कृतचेतसां—कृतं शिक्षितं मार्ज्जितं चेतः येषां तेषामिति बहु । Those of cultured intellect have no लज्जा for this. Compare "लज्जा घृणा भय तिन् थाकिते नय"—in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः । तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters (monkeys) known by the name Kiskindhaya is said to exist and they are reported to have gone there.

Tika.—'इति श्रुताः'—ते गता इति (ते) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किल=इति श्रूयते (ऐतिह्ये अव्ययमेतत्) । वनौकसां वनवासिनां कपीनामित्यर्थः । तथाचामरः "मर्कटः वानरोवनौकाः" । 'निवासः' वासभूमिः ।

1. श्रुताः—agreeing with ते understood. श्रु+क्त कर्मणि।
2. वनौकसाम्—वनम् ओकः येषां तेषामिति बहु ; ओकस्=स्थानम्। This refers to the monkeys here. See Tika.

भरतः—हन्त! अविज्ञातपुरुषविशेषाः खलु वानराः। दुःखिताः प्रतिवसन्ति।

सुमन्त्रः—कुमार! तिर्य्यग्योनयोऽप्युपकृतमवगच्छन्ति।

भरतः—तात, कथमिव।

Eng. Bharat.—Alas! the monkeys do not understand the distinction of persons—(The monkeys do not know the distinguished persons). They live in misery.

Sumantra.—Prince! Even the lower creature (creature of lower order) can appreciate services rendered unto them.

Bharat.—Noble sir! how so?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः। न विज्ञातइति नञ्‌तत्; पुरुषाणां विशेषाः इति ६तत्; अविज्ञाताःपुरुष-विशेषाः उत्तमपुरुषा यैस्ते इति बहु।

2. तिर्य्यग्योनयः—तिरश्चः योनयः येषां ते इति बहु। उपकृतमवगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sita's abduction,

सुमन्त्रः—सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना।
हृतदारो वसञ्छैले तुल्यदुःखेन मोचितः।

Prose.—ज्येष्ठेन भ्रात्रा वालिना राज्याद् भ्रंशितः (विताड़ितः) हृतदारः शैले वसन् सुग्रीवः तुल्यदुःखेन (रामेण) मोचितः।

Eng. Sugriva, who was thrown out (expelled) from the king-dom and whose wife was forcibly taken (abducted) by his elder brother Balin and who was (consequently) living in a mountain, has been relieved by Rama who undergoes alike misery (experiences a similar calamity).

1. अंशितः—अंश+णिच्+क्त कर्मणि। Its अनुक्तकर्त्ता is वालिमा।

2. कृतदारः—कृताः दारा यस्य स इति बहु।दार (masc. pl)=wife.

3, तुल्यदुःखेन—तुल्यं दुःखं यस्य तेन बहु। Adj. used substantively or it qualifes रामेण understood.

4. मोचितः—मोच+णिच् चुरादि or मोचेण उद्धारेण योजितः इति मोचिनामधातु+क्त कर्मणि। Compare 'अहं त्वां सर्वपापेभ्यो मोचयिष्यामि माशुचः''—Gita.

भरतः—तात, कथं तुल्यदुःखेन नाम।

सुमन्त्रः—(आत्मगतम्) हन्त! सर्व्वमुक्तमिव मया। (प्रकाशम्) कुमार! न खलु किञ्चित्। ऐश्वर्य्यभ्रंशतुल्यता ममाभिप्रेता।

भरतः—तात किं गूहसे स्वर्गं गतेन महाराजपादमूलेन शापितः स्याः यदि सत्यं न ब्रूयाः।

सुमन्त्रः—का गतिः। श्रूयताम्—

Eng. Bharat—Sir, What is implied by "equally miserable"?

Sumantra—(To himself) alas; I have nearly divulged everything; (aloud) Prince! nothing more; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir! Why do you conceal? I charge you to tell the truth on (the oath of) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth; or you are to swear by the feet of His late Majesty (Dasaratha), if you do not tell the truth).

Sumantra.—There's no other alternative; then please hear.

1. ऐश्वर्य्य भ्रंशतुल्यता—ऐश्वर्य्यस्य भ्रंशः ६तत्; यद्वा ऐश्वर्य्यात् भ्रंशः सुप्सुपा। तत्र तुल्यता सुप्सुपा; तस्य तुल्यता इति ६तत् वा। उक्त कर्म of अभिप्रेता।

2. मम—"क्तस्य च वर्त्तमाने" इति कर्त्तरि ६ष्ठी।

3. अभिप्रेता—अभि+प्र+इ+क्त वर्त्तमाने कर्मणि।

4. गूहसे—गुह संवरणे इति धातुः। गुह्+लट्, से।

5. महाराजपादमूलेन—महान् राजा कर्मधा—with समासान्त टच्। तस्य पादाः ६तत्; तेषां मूलेन इति ६तत्; करणे तृतीया। Refers to Dasaratha.

6. शापितः—शप्+णिच्, स्वार्थे+क्त कर्मणि। Comp "मम प्राणैः शपितः स्याः यदि सत्यं न ब्रूयाः" in अभिषेक, स्वप्नाटक and बालचरित। See ante also.

(सु) वैरं मुनिजनस्यार्थे रक्षसा महता कृतम्।
सीता मायामुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रामेण) मुनिजनस्यार्थे महता रक्षसा (सह) वैरं कृतं ततो रावणेन मायामुपाश्रित्य सीता हृता।

Eng. It is for the sake of the ascetics, that Ramchandra has incurred the enmity of the mighty Rakshasa and that is why Ravana has carried away sita through stratagem (trickery).

1. मुनिजनस्यार्थे—मुनयः एव जनाः कर्मधा, or जन=समूह। मुनीनां जनाः ६तत्। तेषाम् अर्थः तस्मिन् इति ६तत्; तेषां प्रयोजने इत्यर्थः। अधिकरणे ७मी।

2. रक्षसा—सहार्थे तृतीया। सहशब्दस्तु गम्यमानः (understood)।

भरतः—कथं हृतेति। (मोहमुपगतः)

सुमन्त्रः—समाश्वसिहि समाश्वसिहि।

Eng. Bharat—What "carried away!"
Sumantra—Have patience! be consoled, Sir,

भरतः—(पुनः समाश्वस्य) भोः कष्टम्!

पित्रा च बान्धवजनेन च विप्रयुक्तो
दुःखं महत् समनुभूय वनप्रदेशे।
भार्यावियोगमुपलभ्य पुनर्ममार्यो
जीमूतचन्द्र इव खेप्रभया वियुक्तः ॥१२॥

Prose. पित्रा च बान्धवजनेन च विप्रयुक्तः ममआर्य्यः (रामः) वनप्रदेशे महत् दुःखं समनुभूय पुनर्भार्य्यावियोगमुपलभ्य, खे (आकाशे) प्रभया वियुक्तः जीमूतचन्द्र इव जातः।

Eng.—Being saparated from father as well as relatives (near and dear ones), my elder brother has experienced entreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains (or the moon in the sky with her rays hidden in the clouds).

1. विप्रयुक्तः—वि+प्र+युज्+क्त कर्मणि। Its अनुक्तकर्त्ता is पित्रा and बान्धवजनेन।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यद्वा वनस्य प्रदेशः इति ६तत्। तस्मिन्। अधिं ७मी।

3. उपलभ्य—उप+लभ्+ल्यप्। N. B.—Rama is ममआर्य्यः so I fully appreciate the दुःख he is suffering from.

4. जीमूतचन्द्रः—जीमूतः मेघः। जीमूतावृतः चन्द्र इति शाकपार्थिवादितत्। जीमूतस्य (वर्षाकालस्य) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

(भ) भोः किमिदानीं करिष्ये। भवतु दृष्टम्। अनुगच्छतु मां तातः।

सुमन्त्रः—यदाज्ञापयति कुमारः (उभौ परिक्रामतः)।

सुमन्त्रः—कुमार! न खलु न खलु गन्तव्यम्। देवीनां चतुःशालमिदम्।

भरतः—अत्रैव मे कार्य्यम्। भोः क इह प्रतिहारे।

(प्रविश्य) प्रतिहारी—जेदु भट्टिदारओ। विजआ खु अहं।
[जयतु भर्तृदारकः। विजया खलु अहम्]

भरतः—विजये, ममागमनं निवेदय अत्रभवते।

प्रतिहारी—कद्माए भट्टिनीए णिवेदेमि । [कतमस्यै भट्टिन्यै निवेदयामि]।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) इम् किं णु खु भवे । (प्रकाशम्) भट्टा तह । (निष्क्रान्ता) ॥ [इं किंनु खलु भवेत् ! भर्त्तः तथा]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out ; noble sir ! please follow me.

Sumantra,—As the Prince commands. (Both of them walk around).

Sum.—Prince ! do not enter (or proceed), do not enter ; it is the (inner) court-yard of the Queens' palaces.

Bharat.—My business is here ; oh ! who stands at the gate ? : (Having entered)—

Portress—May the prince prosper ; I am Vijaya.

Bharat—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king (who wants to see me the king).

Port.—(To herself) oh ! what possibly have taken place ! (Aloud) your highness ! let it be so ! (exit).

1. दृष्टम्—It means I have ascertained duly, 'मया दृष्टम्' ।

2. चतुःशालम—चतसृणां शालानां समाहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mansions facing each other as well as the north and south-side palaces doing the same ; compare "अन्तःपुर-चतुःशाले" in swapna ; the word occurs in अविमारक too ; so we see every rich men had then चतुःशाल in the harem.

3. देवीनाम्—सम्बन्धे ६ष्ठी। देवी means the crowned consort of a king ; the principal queen.

4. भट्टिन्यै—क्रियायोगे चतुर्थी or सम्प्रदाने ४र्थी &c.

Remark (i) By "भवतु इदम्" Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says "अत्रैव मेकार्यम्। Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says "यो मां राजानमिच्छति" thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

(ततः प्रविशति कैकेयी प्रतिहारी च)

कैकेयी—विजए ! मं पेक्खिदुं भरदो आअदो ? [विजये मां प्रेक्षितुं भरतः आगतः] !

प्रतिहारी—भट्टिणि। तह। भट्टिदारअस्स रामस्स सआसादो ताद सुमन्तो आअदो। तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल। [भट्टिनि, तथा। भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्रः आगतः। तेन सह भर्तृदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल]।

कैकेयी—(स्वगतम्) केन खु उग्घादेण मं उपालम्भिस्सदि भरदो। [केन खलु उद्घातेन माम् उपालप्स्यते भरतः]।

प्रतिहारी—भट्टिणि। किं पविसदु भट्टिदारओ। [भट्टिनि। किं प्रविशतु भर्तृदारकः]।

Eng. Kaikeyi.—Vijaya ! has Bharat come to see me ?

Port—My noble madam ! so it is ; the venerable Sumantra

has came back from the Prince Ramchandra and Bharat seems to interview your ladyship along with him.

Kaikeyi—(To herself) In which matter (on what introduced topic) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उद्घातेन—प्रस्तावादित्वात् or करणे तृतीया। उद्+हन्+घञ। It means some प्रस्ताव or Introduction or subject matter.

2. उपालप्स्यते—उप+आ+लभ्+लृट् स्यते। will rebuke.

कैकेयी—गच्छ। पवेसेहि णं। [गच्छ। प्रवेशय एनम]।

प्रतिहारी—भट्टिणि तह ! (परिक्रम्य उपसृत्य च) जेदु भट्टिदारओ। पविसदु किल। [भट्टिनि तथा। जयतु भर्तृदारकः। प्रविशतु किल]

भरतः—विजये किं निवेदितम् ?

प्रतिहारी—आम [आम्]।

भरतः—तेन हि प्रविशावः। (प्रविशतः)।

कैकेयी—जाद विअआ मन्तेदि—रामस्स सआसादो सुमन्तो आअदोत्ति। [जात, विजया मन्त्रयते—रामस्य सकाशात् सुमन्त्र आगत इति]।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवत्यै।

कैकेयी—जाद। अवि कोसल्ला सुमित्ता अ सद्दावइदव्वा। [जात। अपि कौशल्या सुमित्रा च शब्दापयितव्या]।

Eng. Kaikeyi—well go and let him enter

Portress.—Noble madam ! let it be so ; (having walked round and approached) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Portress—yes, your highness.

Bharat.—Then let us enter. (They enter).

Kaikeyi.—My darling ! Bijaya relates (reports) that Sumantra has come back from Ram.

Bharat—And some agreeable news I am now going to deliver unto you !

Kaikeyi—My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्—Refers to Bharata. Rather a poetical license. Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has "सा तां निनाय" "एनां जगाद च" in Raghu VI etc ; or take एन as a separate word from the अन्वादेश of एतद् or इदम् । Cp.—"एना पृथिवी" in Rigveda.

2, शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp "शब्दापयति राघवः" in रामायण । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द+क्यङ्लटते=शब्दाय (नामधातु)+ते=शब्दायते ; next शब्दायमानं प्रेरयति=शब्दायि (णिच्) लटति=शब्दाययति to cause to respond. Then by तव्य weget शब्दाययितव्या=to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या=शब्दं कर्त्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakit has शब्दावइदव्या and not शब्दइदव्वा । And Swapna has "आर्याम् अवन्तिकां शब्दापय"—Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द+णिच्+लटति=शब्दा+णिच+लटति (वृद्धि of अकार in place of its elision being irregularly done, cp "अदन्तेषु पाठबलात् अदन्तत्वे वृद्धिः" and "शाकटायनस्तु कथादीनां सर्वेषां पुकमाह" also "बहुलमेतन्निदर्शनम्" in Dikshita's siddhantakaumudi)=शब्दाप+णिच्+लटति=शब्दापयति । Then in तव्य कर्मणि we get शब्दापयितव्या=to order or cause to call out ; similarly forms like दुःखापिता &c are defended.

भरतः—न खलु ताभ्याम् श्रोतव्यम।

कैकेयी—(आत्मगतम) हं किं णु क्खु (?क्खु) भवे। (प्रकाशम) भणाहि जाद। [हं किं नु खलु भवेत् ? भण जात]।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened ! (Aloud) please tell my boy !

Bharat—Hear please !

य: स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः।
तस्यभार्य्या हृता सीता पर्य्याप्तस्ते मनोरथः ॥१३॥

Prose.—य: (रामः) त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्य्या सीता हृतेति ते मनोरथः पर्य्याप्तः (पूर्णत्वं गतः)।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him (Ram) that has gone to the forest by your order has been carried away (abducted).

1. त्वन्नियोगात्—तव नियोगः इति ६तत्; तस्मात्। हेतौ ५मी। Or तमनुसृत्य इति ल्यबलोपे ५मी।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम्। ६तत्; कर्म्मधा वा।

3. पर्य्याप्तः—परि+आप्+क्त; परिपूर्णतां प्राप्तः। Cf.—"कैकेयि ! कामा फलितास्तवेति"—रघुवंशस्य त्रयोदशसर्गे। Also mark the taunting tone of Bharata's speech and his anger for his mother's unjust action.

कैकेयी—हम्।

भरतः—हन्त भोः। सत्त्वयुक्तानामिक्ष्वाकूणां मनस्विनाम्।
वधूप्रधर्षणं प्राप्तं प्राप्यात्भवतीं वधूम् ॥१४॥

Prose.—हन्त भोः ! अत्रभवतीं (मान्यां त्वां) वधूम् प्राप्य सत्त्वयुक्तानाम् मनस्विनाम् इक्ष्वाकूणाम् वधूप्रधर्षणं जातम् ।

Eng. Kaikeyi—alas !

Bharat—The outraging of a wife has occured in the line of the powerful and magnanimous descendants of Ikshaku—owing to their having accepted or taken you as a wife—(or simply because they admitted you as a wife in their family.)

1. सत्त्वयुक्तानाम्—सत्त्वेन युक्तास्तेषामिति ३तत् । बलिनामित्यर्थः ।

2. मनस्विनाम्—adj. to इक्ष्वाकूणां । मनस् + विन् (मत्वर्थे) । Even सत्त्वयुक्त and मनस्वी इक्ष्वाकुवंशीय राजा has suffered वधूप्रधर्षण and that too through your vile course of action.

3. इक्ष्वाकूणाम्—सम्बन्धे ६ष्ठी । इक्ष्वाकुशब्दे लक्षणावृत्तिः स्वीकरणीया तेन हि इक्ष्वाकुशब्देन इक्ष्वाकुवंशीयानां प्रतीतिः ।

4. वधूप्रधर्षणम्—वध्वाः प्रधर्षणमिति ६तत् । प्र+धृष+ल्युट् ।

5. Remark—This series of blames imputed on Kaikeyi made her dumb-founded and she how defends herself. This is the right moment for that.—Cf. "देशकाले निवेदयामि"—ante.

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहिदुं । (प्रकाशम्) जाद तुवं ण आणासि महाराअस्स सावं [भवतु इदानीं कालः कथयितुम् ॥ जात, त्वं न जानासि महाराजस्य शापम्] !

भरतः—किं शप्तो महाराजः ?

कैकेयी—सुमन्त्र । आअक्ख वित्थरेण । [सुमन्त्र, आचक्ष्व विस्तरेण] ।

सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—पुरा मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलसं पूरयमाणो

वनगजबृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्नचक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसितः।

भरतः—हिंसित इति ? शान्तं पापं शान्तं पापम्। ततस्ततः।

Eng. Kaikeyi—(to herself) well ? this is the time for disclosing everything ; (aloud) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince ! Formerly the king went out ahunting and there he killed with his Sabdabedhi arrow (i. e. with his arrow that pierces the game, following the track of the game's sound)—an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! what then—

1. कथयितुम्—"कालसमयवेलासु तुमुन्" इति कथधातोस्तुमुन् प्रत्ययः।

2. शप्तः—शप्+क्त कर्मणि।

3. आचक्ष्व—आ+चक्ष् लोट स्व।

4. विस्तरेण—प्रकृत्यादित्वात् तृतीया। वि+स्तृ+अप्। See our notes in "गिरां विस्तरतत्त्वसंग्रहे" Kirata XIV, and the rule" प्रथने वावशब्दे"।

5. पूरयमाणः—पूर+णिच् चुरादि+शानच् कर्त्तरि। Its objects is कलसम् and it qualifies मुनितनयः। "णिचश्च" इत्यात्मनेपदम्।

6. वनगज इत्यादि—वनस्थितः गजः वनवासी गजः इति वा। शाकपार्थिवादित्वात् समासः। तस्य बृंहितमिति द्वन्द्व। बृंह+क्त भावे इति बृंहितं करिरवः। Compare "बृंहितं करिगर्जितम्" and "स तव विरद-

बृंहितमन्द्री" &c. तत् अनुकर्तुम् शीलं यस्य स इति अनु+कृ+णिनि प्रत्ययः। उपपद तत्पुरुषः। तादृशः शब्दः इति कर्मधा। तस्मात् समुत्पन्नः इति सुपसुपा; सम्+उद्+पद्+क्त कर्त्तरि। वनगजस्य शङ्का (सम्भावना or बुद्धिः) इति ६तत्। वनगजबृंहितानुकारिशब्दसमुत्पन्ना वनगजशङ्का इति कर्मधा। तया। हेतौ ३या।

7. शब्दवेधिना—शब्देन (शब्दानुसारेण) व्यद्धुम् शीलं यस्य स इति शब्द+व्यध्+णिनि (बाहुलकात् सम्प्रसारणम्)। उपपदतत्; or better—शब्देन विधति (छिद्रीकरोति, नाशयति) इति शब्द+विध+णिनि कर्त्तरि साधुकारिणि, ताच्छील्ये वा। Qual. शरेण।

8. विपन्नचक्षुषः—विपन्ने नष्टे चक्षुषी यस्य तस्य इति बहु।

9. चक्षुर्भूतः—चक्षुर्भ्याम् तुल्यः इति चक्षुर्भूतः, नित्यसमासः। or चक्षुषा भूतः (तुल्यः) सुप्सुपा &c. See our Sak VI शरीरभूता।

10. पापम्—Subj. to अस्तु understood. पापम् शान्तमस्तु &c.

सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा—

तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा।
यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति

Prose.—रुदितस्यान्ते सत्यभाषिणा तेन उक्तम् "भोः यथा अहम् एवं त्वमपि पुत्रशोकात् विपत्स्यसे" इति।

Eng.—Then finding him (his son) in such a plight the truthful sage uttered after lamentations "oh ! you will also meet calamity due to the bereavement of son just like me."

1. रुदितस्य—रुद्+क्त भावे। तस्य। शेषे ६ष्ठी, related to अन्ते।

2. सत्यभाषिणा—सत्यं भाषितुं शीलं यस्य तेन सत्य+भाष्+णिनि कर्त्तरि।

3. पुत्रशोकात्—पुत्रस्य शोकः इति अश्वघासादिवत् षष्ठीतत्; तस्मादिति हेतौ ५मी।

4. विपत्स्यसे—वि+पद+लृट स्यसे।

N. B.—The Ramayan also supports this reading as follo-wos—पुत्रव्यसनजं दुःखं यदेतन्मे साम्प्रतम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्सिमिव्वं अवराहे मं निक्खिविअ पुत्तओ रामो वनं पेसिदो ण हु रज्जलोहेण । अपरिहरणीओ महरिसि-सावो पुत्तविप्पवासं विणा ण होइ । [जात ! एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति] ।

भरतः—तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ।

कैकेयी—जाद । मादुलकुले वत्तमानस्स पइदीहुदो दे विप्प-वासो । [जात । मातुलकुले वर्त्तमानस्य प्रकृतोभूतस्ते विप्रवासः]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेच्छितानि ।

Eng. Bharat.—Alas ! what a misfortune is this.

Kaikeyi.—My darling ! it is for this reason and not out of greed for the kingdom that my son Ramchandra has been sent to forest the guilt being thrown on me (the blame being lain on me). And because the unavoidable curse of that great ascetic cannot happen without a long separation from the son.

Bharat.—Why have I not been sent to the forest, the long separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as you dwelt long in your maternal uncle's house.

Bharat.—well and good ; but why did you fix fourteen years.

1, कष्टम्—अभिधेयमात्रे (प्रातिपदिकार्थे) १मा । or nom to भवति &c understood.

2. अपराधे—विषयाधिकरणे ७मी ।

3. निक्षिप्य—नि+क्षिप+ल्यप् । I volunteered all responsibility on myself and sent pitiable Rama (पुत्रक राम) to forest to fulfil मुनिशाप—the nature's ordain is अपरिहार्य ।

4. पुत्रकः—पुत्र + स्वार्थे अनुकम्पार्थे वा कन् प्रत्ययः।

5. राज्यलोभेन—राज्यस्य राज्ये वा लोभः ; ६तत् or सुप्सुपा। तेन। इति तृतीया।

6. अपरिहरणीयः—परिहर्तुम् शक्यः इति परि + हृ + अनीय कर्मणि ; न परिहरणीय इति नञ्तत्। Sage's curse must happen—it is अपरिहरणीय ; and as through nature all this has happened, king Dasaratha must die through पुत्रवियोग। Now to make this inevitable course come to pass in any way, Kaikeyi did this through the approval and advice of वशिष्ठ and others. The शाप is to take place through Rama's death or through Rama's exile ; of these exile is better than death. So Kaikeyi in conference with the priest adopted this course of action though it seemed very shocking on her part and though all blame came upon her. And the limit of the year was uttered unawares. Thus Kaikeyi defends herself and thus our poet raises Kaikeyi higher than she is protrayed in Ramayana. See Next para.

7. पुत्रविप्रवासं—विना योगे २या ; वि विशिष्टः दीर्घः प्रवासः इति प्रादितत् ; पुत्रस्य विप्रवासः इति ६तत्।

8. पुत्रविप्रवासे—भावे ७मी।

9. वर्त्तमानस्य—वृत + शानच् कर्त्तरि ; adj. to ते।

10. मातुलकुले—मातुलस्य कुलं तत्र ; अधिं ७मी।

11. प्रकृतीभूतः—अप्रकृतः प्रकृतीभूतः इति प्रकृत + अभूततद्भावे च्वि प्रत्ययः-ततः भू + क्त कर्त्तरि। To this दशरथ being habituated this will not pain him in the least. Rather Rama being his dearer son his separation will cause pain so वनवास of Rama was arranged for.

12. अवेक्षितानि—अव + ईक्ष् + क्त कर्मणि plural. निर्धारितानि इत्यर्थः।

13. किं कारणम्—"निमित्तपर्यायप्रयोगे सर्वासाम्—"इति अत्र प्रथमा। कस्मात् कारणात्, केन कारणेन &c are also allowable.

कैकेयी—जाद चउद्दस दिअसत्ति वत्तुकामाए पय्याउल-हिअआए चउद्दअ वरिसाणि त्ति उत्तं [जात, चतुर्दश दिवसा इति वक्तु कामया पर्य्याकुलहृदयया चतुर्दशवर्षाणीत्युक्तम्]

भरतः—अस्ति पाण्डित्यं सम्यग्विचारयितुम्। अथ विदित-मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्टवामदेवप्रभृतीनामनुमतं विदितं च।

भरतः—हन्त त्रैलोक्यसाक्षिणः खलु एते। दिष्ट्यानपराद्धात्रभवती। अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती तत्सर्वं मर्षयितव्यम्। अम्ब, अभिवादये।

Eng. Kaikeyi.—My darling ! I intended to say "fourteen days" but my heart being perturbed, I uttered fourteen years.

Bharat.—Yes, you are capable enough to judge aright everything (you are clever enough to consider all points). Well, was it known to the elders (superiors) ?

Sumantra.—Prince it was known to Vasistha, Vamadeva and the like and was also approved by them.

Bharat—Ho ! these are the seers of everything in the world. Luckily your ladyship is not blameful ! Mother ! your noble self has been accused (censured, blamed) by me whose anger was roused due to (or on account of) fraternal love,—this is to be forgiven. Mother ! I salute thee.

1. वक्तुकामया—वच+तुम्=वक्तुम्। वक्तुंकामः यस्याः, बहु। मकारस्य लोपः। See ante Act I.

2. पर्य्याकुलहृदयया—पर्य्याकुलं हृदयं यस्याः तया इति बहु। Adj. to मया।

3. विदितम्—मतिबुद्धिपूजार्थेभ्यश्च इति वर्त्तमाने विदधातोः क्तप्रत्ययः कर्मणि।

4. गुरुजनस्य—क्तस्य च वर्त्तमाने इति कर्त्तरि षष्ठी। This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्ववत् अनुक्ते कर्त्तरि ६ष्ठी। वशिष्ठश्च वामदेवश्च इति वशिष्ठवामदेवौ द्वन्द्वसमासः। तौ प्रभृती येषां तेषामिति बहु।

6. अनुमतम्—अनु+मन+क्त कर्मणि; वर्त्तमाने क्त। similarly विदितम् is derived above.

7. त्रैलोक्यसाक्षिणः—त्रयाणां लोकानां समाहारः इति त्रिलोकी। समाहार द्विगुः। त्रिलोकी एव त्रैलोक्यम् इति स्वार्थे ष्यञ प्रत्ययः। तस्य साक्षिणः इति ६तत्।

8. अनपराद्धा—न अपराद्धेति नञतत्! अप्+राध् (दिवादि अकर्मक)+क्त कर्त्तरि।

9. भातृस्नेहात्—भ्रातरि स्नेहः सुपसुपा; तस्मादिति हेतौ ५मी।

10. समुत्पन्नमन्युना—adj. to मया। सम्+उद्+पद्+क्त कर्त्तरि। समुत्पन्नः मन्युर्यस्य तेनेति बहु। Qual मया।

11. दूषिता—दुष्+णिच्+क्त; fem. आ। दुष+णिच्=दूषयति। चित्तविकारे तु दूषयति दोषयति इति उभावेव भवतः।

12. मर्षयितव्यम्—मृष्+णिच्+तव्य कर्मणि; agreeing with तत् which has उक्ते कर्मणि १मा।

14. अभिवादये—अभि+वद्+णिच+लट ए। Bharata asks pardon for his rude behaviour on mother, he did not know the realfact so long. To him mother is divine now "माता किल मनुष्याणां देवतानाञ्च दैवतम्"—मध्यम व्यायोग।

कैकेयी—जाद! का णाम मादा पुत्तअस्स अवराहं ण मरिसेदि। उट्ठेहि। उट्ठेहि। को एत्थ दोसो। [जात, का नाम माता पुत्रस्य अपराधम् न मर्षयति। उत्तिष्ठ, उत्तिष्ठ। कोऽत्र दोषः]।

भरतः—अनुगृहीतोऽस्मि। आपृच्छामि अत्रभवतीम्! अद्यैवाहम् आर्य्यस्य साहाय्यार्थम् कृत्स्नं राजमण्डलम् उद्योजयामि।

Eng. Kaikeyi.—My darling! which mother (or is there any mother that) does dot forgive her son's faults. Riseup! rise up. What harm in it?

Bharat.—I am blessed (I deem myself blessed). Good-bye so to you. This very day I shall set the entire circle of kings in aid of my brother.

1. आपृच्छामि—आ+प्रच्छ+लट मिप। By the rule "आङिनुप्रच्छ्योः" it should be used in the atmanepada. आपृच्छे would have been proper. It is an irregular use of Bhasa. See आपृच्छ V.II.

2. उद्योजयामि—उद्+युज+णिच्+लट मिप्। भविष्यत् सामीप्ये लट्।

भरतः—अयमिदानीम्—

वेलामिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनद्धाम्।

बलैस्तरद्भिश्च नयामितुल्यंग्लानिं समुद्रं सह रावणेन॥१६॥

Prose—(अयम् अहम्) इमां वेलां मत्तगजान्धकारां सैन्यौघनिवेशनद्धां करोमि। तरद्भिः बलैः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up (to be equally pale).

1. मत्तगजान्धकारां—adj. to वेलां। मद्+क्त=मत्त; क्त कर्त्तरि। मत्ताः गजाः इति कर्मधा। ते एव अन्धकारः तमःस्वरूपः यत्र। यद्वा तैः (हेतौ ३या) [तेषां सद्भाववशात्] अन्धकारो वा सुप्सुपा or ३तत्।

2. सैन्यौघनिवेशनद्धाम्—सैन्यानाम् ओघः इति ६तत्। तेषां निवेशाः इति ६तत्; तैः नद्धा इति ३तत्; नह्+क्त कर्मणि=नद्ध i. e. परिव्याप्त। Q. वेलाम्।

3. तरद्भिः—तॄ+शतृ तृतीया बहुवचन; adj. to बलैः।

4. रावणेन—"सहयुक्तेऽप्रधाने" ३या। रावणस्य अप्रधानत्वात् तत्र सहार्थे तृतीया। आदौ एव समुद्रस्य ग्लानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हेतुना रावणस्य अप्राधान्यम्।

5. तुल्यम्—"तुल्याम्" इति पाठस्तु साधीयान्। ग्लानिशब्दस्य स्त्रीलिङ्गत्वात्; or it is an adverb.

8. ग्लानिम्—ग्लै हर्षक्षये+क्ति; direct obj to नयामि; the indirect obj. being समुद्रम्।

(भ)—अये शब्द इव। तूर्णं ज्ञायतां शब्दः।

(प्रविश्य) प्रतिहारी—जेदु कुमारो। इमं वुत्तन्तं सुणिअ जेट्टभट्टिनी मोहं गआ! [जयतु कुमारः। इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता।]

कैकेयी—हम्!

भरतः—कथं मोहमुपगताम्बा?

कैकेयी—एहि जाद! अय्यं अस्सासइस्सामो। [एहि जात! आर्यामाश्वासयिष्यावः]

भरतः—यदाज्ञापयत्यम्बा। (निष्क्रान्ताः सर्वे)।

षष्ठोऽङ्कः।

Eng. What! a sound seems to arise! Look quickly wherefrom it is. (Having entered)—

Portress.—May victory attend the Prince: on hearing this fact (incident or event) the eldest queen has got fainted (has fallen down in a swoon).

Kaikeyi.—Oh!

Bharat.—What? Has my mother fainted?

Kaikeyi,—Come along my darling! we shall assure (console) the venerable lady.

Bharat.—As my mother commands.

(Exuent omnes)—(The sixth act.).

1. तूर्णम्—adv. त्वर्+क्त=त्वरितम् and तूर्णम्।

2. ज्येष्ठभट्टिनी—ज्येष्ठा भट्टिनी इति कर्मधा। प्रशस्य+इष्ठ=ज्येष्ठ; also श्रेष्ठ। This refers to kausalya.

3. आश्वासयिष्यावः—आ+श्वस्+णिच्, लृट् स्यावः।

4. हम्—It is as already seen an अव्यय to denote कोप or सम्भ्रम। Here it implies सम्भ्रम or विस्मय।

प्रतिमानाटकम्

सप्तमोऽङ्कः ।

तापसः—नन्दिलक ! नन्दिलक !

(प्रविश्य) नन्दिलक—अय्य, अअं ह्मि । [आर्य्य, अयमस्मि] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगुणविरुद्धवृत्तम् गुणविभूषणं विभीषणमभिषिच्य देव-देवर्षिसिद्धविमलचारित्रां तत्रभवतीम् सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः सम्प्राप्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो रामः । तदस्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं तत सर्वं सज्जीक्रियतामिति ।

(Then enters as ascetic) Ascetic.—Nandilaka ! Nandilaka !

(Entering) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs, that having killed Ravan, the abductor of his wife and the oppressor of the three regions, and having installed Bibhishana who bears a character opposite to that of a Rakshasa, and having taken with him Sita who has proved her spotless character amongst the gods and the divine sages and being beset with or surrounded by or followed by the chiefs of the Bears, Rakshasas ann monkeys, here approaches the venerable Ram being (or who is) as charming as the moon-clear autumn-sky. Therefore decorate

everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुलपति:—He is a sage who maintains thousands of मुनि and teaches them (see Sak I).

2. स्व-दारापहारिणम्—स्वे दारा: कर्मधा, स्वस्य दारा: ६तत् वा। तान् अपहृतवान् इति स्व+दार+अप+हृ+णिन् कर्त्तरि ताच्छील्ये=उपपदतत्; यद्वा स्वदाराणाम अपहारी तमिति ६तत्। This shows that Ravana deserved punishment from Rama.

3. त्रैलोक्यविद्रावणम्—त्रयाणाम् लोकानाम् समाहार: इति त्रिलोकी। सा एव त्रैलोक्यम् इति स्वार्थे चातुर्वर्ण्यादित्वात् ष्यञ् प्रत्यय:। विद्रावयति इति विद्रावण:—वि+द्रु+णिच+ल्युट कर्त्तरि बाहुलकात्। त्रैलोक्यस्य विद्रावण: इति ६तत्। तम्। Ravana was so called for his terrible motions.

4. गुणगणविभूषणम्—गुणानाम् गणा: ६तत्। ते एव विभूषणानि अलङ्करणानि यस्य तमिति बहु।

5. देवदेवर्षिसिद्धविमलचारित्राम्—देवश्चासौ ऋषिश्चेति देवर्षि:। कर्मधा। देवा: च देवर्षयश्च इति द्वन्द्व समास:। तेषु सिद्धम् प्रतिपन्नम् इति सहसुपा। देव देवर्षि सिद्धं विमलचारित्रम् यस्या: तामिति बहु। or सिद्धा are a class of सिद्ध-पुरुष। देवदेवर्षिसिद्धा: द्वन्द्व। तेषु विमलम्। तादृशंचारित्रं यस्या:, बहु। ताम्।

6. ऋक्षराक्षसवानरमुख्यै:—ऋक्षाश्च (भल्लूकाश्च) राक्षसाश्च वानराश्च इति द्वन्द्व: समास:। तेषां मुख्या तैरिति ६तत्।

7. शरद्विमलगगनचन्द्राभिराम:—शरदि विमलम् इति सहसुपा। तादृशं गगनमिति कर्मधा। तत्र यश्चन्द्र इति सहसुपा। स इव अभिराम इति उपमान समास:। As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद and so shining to all, Comp "शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम्" Raghu।

8. अस्मद्विभवेन—प्रकृत्यादित्वात् करणे वा तृतीया। अस्माकम् विभव: इति ६तत्; तेन।

9. सङ्कल्पयितव्यम्—सम्+क्लृप+णिच+तव्य।

10. सज्जीक्रियताम्—सज्ज+अभूततद्भावे च्वि+कृ+कर्मणिवाच्ये लोट ताम्।

नन्दिलकः—अय्य ! सव्वं सज्जीकिदं। किन्तु—[आर्य ! सर्वं सज्जीकृतम्। किन्तु—]।

तापसः—किमेतत ?

नन्दिलकः—एत्थ विभीषणकेरआ रक्खसा। तेसं भक्खणणिमित्तं कुलवदी पमाणम्। [अत्र विभीषणीयाः (यद्वा विभीषणसम्बन्धिनः) राक्षसाः। तेषां भक्षणनिमित्तं कुलपतिः प्रमाणम्]।

तापसः—किमर्थम् ?

नन्दि—ते खु खज्जन्ति [ते खलु खादन्ति]।

तापसः—अलमलं सम्भ्रमेण। विभीषणविधेयाः खलु राक्षसाः।

नन्दि—णमो रक्खससज्जणाअ। (निष्क्रान्तः) [नमो राक्षससज्जनाय]

Eng.—Nandi—Noble sir ! everything has been decorated ; but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Vibhishan's train. As regards their food, our chief is the final authority (as regards feeding them the decision rests with our chief).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. These Rakshasas are subject to Vibhishana.

Nandi—So let my salutation go to the good (the pious) Rakhasas. (exit).

1. विभीषणीयाः—विभीषण+छ ; or विभीषणस्य सम्बन्धः इति ६तत्। स अस्ति येषाम्, इनिप्रत्ययः=विभीषणसम्बन्धिनः।

2. भक्षणनिमित्तम्—भक्षणस्य निमित्तम् इति ६तत्। Adv. Qual. भवति &c understood.

3. प्रमाणम—"कुलपतिः"—इत्यस्य विधेयः। अत्रक्लिङ्गमेतत।

4. विभीषणविधेयाः इति ६तत। "विधेयो विनयग्राही वचनेस्थित आश्रव" इत्यमरः।

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः। य एषः—

जय नरवर, जेयः स्याद् द्वितीयस्तवारि-
स्तव भवतु विधेया भूमिरेकातपत्रा।
इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः
क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—हे नरवर (त्वं) जय। तवचेतद्वितीयः अरिः स्यात्—स जेयः (भवेत्)। एकातपत्रा भूमिस्तवविधेया भवतु—इति प्रसन्नैरनेकैः मुनिभिः स्तूयमानः (पूज्यमानः) मानवेन्द्रो (राघवः) विमानात क्षितितलमवतीर्णः।

Eng. Ascetic.—(Beholding) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying "victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella" ;

1. नरवर—नरेषु वरः श्रेष्ठ इति सुप्सुपा ; vocative case.

2. जेयः—जि+यत् कर्मणि। Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.

3. एकातपत्रा—एकं रामचन्द्रस्य एव आतपत्रम् यत्र or यस्या सा इति बहु, adj to भूमिः। आतपात् त्रायते इति आतप+त्रै+क कर्त्तरि=आतपत्रम् umbrella, Comp "एकातपत्रम् जगतः प्रभुत्वम्"—Kalidasa. This is a sign of universal sovereignty.

4. अनेकैः—न एकः इति नञ्तत्; अनेकश्च अनेकश्च अनेकश्च, एकशेषः। तैः। cp. "पतन्त्यनेके जलधेरिवोर्मयः"—Kirata XIV. Adj to मुनिभिः।

5. स्तूयमानः—स्तु+शानच्, कर्मणि; adj to मानवेन्द्रः।

6. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति ६तत् (शेषे); सुप्सुपा वा। वा मानव इन्द्र इव इति उपमिततत्।

(तापसः) जयतु भवान् जयतु। (निष्क्रान्तः)॥

इति मिश्रविष्कम्भकः।

Eng.—Victory be to thee (may you prosper). [Exit].

N. B.—विष्कम्भकलक्षणं यथा साहित्यदर्पणे—वृत्तवर्त्तिष्यमाणानां कथांशानां निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः। मध्यमेन मध्यमाभ्याम् वा पात्राभ्याम् सम्प्रयोजितः शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः॥ Here it is सङ्कीर्ण or मिश्र as one of the actors तापस is मध्यम, and the other Nandilak is नीच speaking Prakrita. See ante also.

(ततः प्रविशति रामः)

रामः—भोः—

समुदितबलवीर्य्यं रावणं नाशयित्वा
जगतिगुणसमग्रां प्राप्य सीतां विशुद्धाम्।
वचनमपि गुरूणामन्तशः पूरयित्वा
मुनिजनवनवासं प्राप्तवानस्मि भूयः॥२॥

Prose—समुदितबलवीर्य्यं रावणम् नाशयित्वा जगति गुणसमग्राम् विशुद्धां सीतां प्राप्य गुरूणाम् वचनमपि अन्तशः (साकल्येन) पूरयित्वा भूयः मुनिजनवनवासं प्राप्तवान् अस्मि।

Eng. Having killed Ravana, who was full of prowess and strength, having re-gained Sita who is pure and endowed with all the virtues in the world, and having performed the orders of my superiors to the last letter, I have again arrived at the forest-residence of the sages.

1. समुदितबलवीर्य्यम्—adj to रावणम्; बलं च वीर्य्यं च बलवीर्य्ये द्वन्द्व। समुदिते बलवीर्य्ये यस्य तम् इति बहुव्रीहिः। सम्+उद्+इ+क्त कर्त्तरि।

2. गुणेसमया—गुणैः समया तामिति ३तत्। Mark Rama's estimate of Sita here.

3. अन्तशः—अन्त+शस्। Here the better reading is अन्ततः—अन्तः+तस्। शस् comes (in ३या) by the rule "बह्वल्पार्थात् शस् कारकादन्य तरस्याम्"; take अन्त to mean "whole":

4. पूरयित्वा—पूर्+णिच्+क्त्वाच्।

5. मुनिजनवनवासम्—मुनिः एव जनः कर्मधा; वने वासः सुप सुपा। मुनिजनानाम् वनवासः इति ६तत्। Rama refers to his prior आश्रमवास among मुनि in जनस्थान। And hence this is the place of scene here.

7. अस्मि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम्। यद्रा—refers to अहम् understood.

रामः—तापसीनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली। (विलोक्य) अये इयं वैदेही।

Eng.—Having entered inside in order to pay her respect to the female asceties (ascetic ladies), Sita is delaying. (Looking around) oh ! here is Sita.

1. तापसीनाम्—कर्तृकर्मणोः कृति इति कर्मणि षष्ठी।

2. अभिवन्दनार्थम्—अभिवन्दनाय इदम् इति नित्यसमास by "अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या"। अभि+वन्द+ल्युट्।

3. चिरायते—चिर is long time. चिरमस्त्यस्य इति चिर+अच् मत्वर्थे (अर्श आदि) चिरः one who makes delay; or by लक्षणा चिर means चिरयुक्त। चिर इव आचरति इति चिर+क्यङ्+लटते। The reading चिरायति is bad in gram. चिरयति may be derived by "तत् करोति णिच्"। Comp "चिरायते खलु आवुत्तः"—Sak VI.

(रा) सखीति सीतेति च जानकीति यथावयः स्निग्धतरं स्नुषेति।
तपस्विदारैर्जनकेन्द्रपुत्री सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

Prose—तपस्विदारैः यथावयः (समानाधिकादिवयः—क्रमानुसारेण) "सखीति" "सीतेति" "जानकीति" "वत्से"ति स्निग्धतरं सम्भाष्यमाणा जनकेन्द्रपुत्री मन्दम् उपैति (आगच्छति)।

Eng.—The daughter of the King of the Janaka dynasty is slowly approaching being affectionately adressed as "my friend", O' Sita," "Janaki" "daughter-in law" by the ascetic ladies in proportion to their age.

1. तपस्विदारैः—तपस्विनां दाराः तैरिति इतत्; अनुक्ते कर्त्तरि ३या। दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययीभावः। Adverb.

3, सखीति, सीतेति—इति योगे प्रथमा।

4. स्निग्धतरम्—इदम् अनयोरतिशयेन स्निग्धम् तत इति तरप। वीद्धातिशायने तरप्। तत् यथातथा। She is now more affectionately looked at by all, for she is now जगति विश्रुता।

5. सम्भाष्यमाणा—सम्+भाष्+कर्मणि शानच्; adj to सीता।

(ततः प्रविशति सीता तापसी च)

तापसी—हला! एसो दे कुडुम्बिओ। उवसप्पणं। ण सक्कं तुमं एआइणिं पेक्खिदुं। [हला! एष ते कुटुम्बिकः। उपसर्प एनम्। न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम्]।

सीता—हं। अज्जवि अविस्ससणीअं विअ मे पड़िभादि। (उपसृत्य) जेदु अय्यउत्त [हम् अद्याप्यविश्वसनीयमिव मे प्रतिभाति। जयतु आर्य्यपुत्रः]।

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत्। अप्यत्र स्मायन्ते पुत्रकृतकाः वृक्षाः ?

सीता—जाणामि जाणामि अवलोइअपत्तआ उल्लोइदव्वा दाणिं संवुत्ता। [जानामि जानामि। आलोकितपत्रका उल्लोकयितव्याः इदानीं संवृत्ताः (वृक्षाः)]।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि ! अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत् ।

Eng. (Then enter Sita and the ascetic lady)

Ascetic lady.—Hallo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me. Having approched) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janasthan was our former residence. Can you recognise here your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember—the leaves of these trees were visible before our eyes and now they require our faces to be raised in order to see them.

Ram.—This is so. Time makes the low high and the high low. Maithili ! can you remember how the herd of dear got frightened at the sight of Bharat clad in white under this very Chattim (सप्तपर्ण) tree.

1. कुटुम्बिक—कुटुम्ब+ठन् मत्वर्थे—कुटुम्बिकः a householder having कुटुम्ब or a husband. हम्—इति अङ्गीकारेव अव्ययम् ।

2. अविश्वसनीयम्—न विश्वनीयमिति नञतत् ; वि+श्वस्+अनीय । Connect एतत वस्तु मे अविश्वसनीयम् इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम् अधिष्ठानम् इति कर्मधा । अधि+स्था ल्युट्= अधिष्ठानम् ।

4. पुत्रकृतकाः—adj to वृक्षाः । कृत एव कृतकः । पुत्रश्चासौ कृतकश्चेति पुत्रकृतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—वृक्षाः इत्यर्थः । क्षुद्राणि पत्राणि इति पत्रकाणि पत्र+कन् प्रत्यय । आलोकितानि पत्रकाणि येषाम् ।

6. उल्लोकयितव्याः—उद+लोक् णिच्+तव्य । Adj to आलोकितपत्रकाः वृक्षाः ।

7. संप्रत्ता:—सम्+व्रत क्त कर्त्तरि। Adj to आलोकितपवका: (वृक्षा:)।

8. निम्नस्थलोत्पादक:—adj to काल:। निम्नं यत स्थलमिति कर्मधा। तस्य उत्पादक: इति इतत्। यद्वा—निम्नञ्च, स्थलञ्च द्वन्द्व। तयो: उतपादक:।

9. उपलभ्यते—उप+लभ् कर्मणि लट् ते।

10. सप्तपर्णस्य—(वृन्ते वृन्ते) सप्त (सप्त) पर्णानि यस्य स इति वहु; एकैकस्याम शाखायाम सप्तपत्राणाम सद्भावात समासवाक्ये सप्त इति शब्दस्य द्विरुक्ति:। अधस्तात् इति अतसर्थ-प्रत्ययान्त-शब्दयोगे षष्ठी।

11. शुक्लवाससम—शुक्लं वास: यस्य तमिति वहुव्रीहि:। Adj to भरतम्।

12. परिवसम—परि (सम्यक्)+वस् क्त कर्त्तरि। Adj to मृगयूथम।

13. Remark—Bharata met Rama at chitrakuta not at जनस्थान। So this is also a deliberate deviation from the Ramayana.

सीता—अय्यउत्त ! दिढ़ं खसुमरामि। (आर्य्यपुत्र ! दृढ़ं खलु स्मरामि]।

राम:—अयं तु नस्तपस: साक्षिभूतो महाकच्छ:। अत्रास्माभिरासीनैस्तातस्य निर्वपनक्रियां चिन्तयद्भि: काञ्चनपार्श्वो नाम मृगो दृष्ट:।

सीता—हं अय्यउत्त ! मा खु मा खु एवं भणिदुं। (भीता वेपते) [मा खलु मा खलु एवं भणितुम्]।

राम:—अलमलं सम्भ्रमेण। अतिक्रान्त: खलु एष: काल:। (दिशो विलोक्य) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness of our austerities. Here came before our sight the deer known as Kanchanparsva, when we were seated here to think of the annual funeral rites of our departed father.

Sita.—Yes, my noble husband ! but no, do not talk like this.

Ram. Away with your anxiety; that time has long passed; (looking at the directions) oh! wherefrom.

1. दृढ़म्—adv. to स्मरामि, vividly. स्पष्टमितियावत्।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, "श्रेण्यादयः कृतादिभिः" इति तत्पुरुषः with अभूततद्भाव for Katyayana says—श्रेण्यादिषु च्व्यर्थवचनं कर्त्तव्यम्। And some commentators take श्रेण्यादि as आकृतिगण। Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततद्भावेच्विः।

3. निवपनक्रियाम—निवपनस्य श्राद्धस्य क्रिया कार्यं इति तत्, ताम।

4. भणितुम्—भण+तुम्। This sentence is peculiar to Bhasa. The meaning is मा खलु एतत् भण or अलम् एतत् भणित्वा। See ante.

5. सम्भ्रमेण—"गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका" इत्यनेन करणे तृतीया।

6. अतिक्रान्तः—अति+क्रम+क्त कर्त्तरि। Nom. कालः॥ नु=पृच्छायां अव्ययम।

(रा) रेणुः समुत्पतति लोध्रसमानगौरः
सम्प्रावृणोति च दिशः पवनावधूतः।
शङ्खध्वनिश्च पटहस्वनघोरनादैः
सम्मूर्च्छितो वनमिदं नगरीकरोति ॥४॥

Prose.—लोध्रसमानगौरः रेणुः समुत्पतति। पवनावधूतः (सन्) रेणुः दिशः सम्प्रावृणोति च। पटहस्वनघोरनादैः सम्मूर्च्छितः शङ्खध्वनिश्च इदं वनं नगरीकरोति।

Eng. (Wherefrom) arises this dust which is as brown as the pallen of a Lodhra flower, and which being wafted (driven) by the breeze covers the horizon. And (along with it)—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. क्षौमसमानगौरः—क्षौमं क्षौमपुष्पम्। तेन समानः इति सुपसुपा of ३तत class। वा तस्य समानः ६तत्। सदृशःमानः यस्य स समानः इति बहु। क्षौमसमानं (यथा तथा) गौरः इति सहसुपा। गौरः—here is पीताभः वर्णः, brown or purple. Qual. रेणुः।

2. पवनावधूतः—पवनेन अवधूतः इति ३तत। अव+धू+क्त कर्मणि।

3. सम्प्राश्रणोति—सम+प्र+आ+वृ+ट तिप्। Nom. रेणुः; the reading समावृणोति is more expressive here.

4. पटहस्वनघोरनादैः—अनुक्ते कर्त्तरि वा करणे तृतीया। पटहानां स्वनः इति ६तत। घोरः नादः इति कर्मधा। पटहस्वनस्य घोरनादः इति ६तत्। यद्वा पटहानां स्वनः इति ६तत। घोराणां (बलयुतानां) नादः इति ६तत्। पटहस्वनश्च घोरनादश्च इति द्वन्द्वसमासः। तैः॥ सम्मूर्च्छितः—सम+मूर्च्छ+क्त कर्मणि।

5. नगरीकरोति—अनगरं नगरं करोति इति नगर+च्वि+कृ लट तिप। अभूततद्भावे च्वि प्रत्ययः। This आश्रम is now transformed into a नगर, owing to tumultuous sounds there. Compare "तपोवनमिदं ग्रामीकरोत्याज्ञया"—Swapna V.

(प्रविश्य) लक्ष्मणः—जयत्वार्य्यः! आर्य्य!—

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः।

मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥५॥

Prose.—त्वद्दर्शनसमुत्सुकः भ्रातृवत्सलोऽयं भरतः, महता सैन्येन (चतुरङ्गसैन्येन) सह मातृभिः (च) सह (अत्र) सम्प्राप्तः।

Eng. (Having entered) Laksman—May my noble brother prosper! Sir! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here with a huge army, in company of our mothers,

1, त्वद्दर्शनसमुत्सुकः—तवदर्शनमिति ६तत। तत्र समुत्सुकः इति सहसुपा—७तत वा सुपसुपा।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सुपसुपा।

3. सैन्येन—उपलक्षणे ३या; or गम्यमानसहशब्दयोगे तृतीया।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आर्य्य ! अथ किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलोकयितुम् विशालीक्रियतां ते चक्षुः ।

सीता—अय्यउत्त ! इच्छिदव्वे काले भरदो आअदो । [आर्य्यपुत्र ! एष्टव्ये काले भरत आगतः]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front (or Bharat who is at the head of your mother-in law).

Sita.—My noble husband ! Bharat has approached in the desired (opportune) moment.

1. श्वश्रूजनपुरोगम—adj to भरतम् । श्वश्रू एव जनः इति कर्मधा । ते पुरोगाः यस्य तमिति बहु । यद्वा तेषां पुरोगस्तमिति tत्त । पुरः अग्रे गच्छति इति पुरस+गम ड कर्त्तरि ।

2. विशालीक्रियताम—अविशालं विशालम क्रियताम इति विशाल+अभूततद्भावे च्वि+क्ल+लोट ताम कर्मणि । Rama wishes Sita's wholehearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्+तव्य कर्मणि । अस्माभिः एष्टव्य इत्यर्थः ।

(ततः प्रविशति भरतः समात्रकः)

भरतः—तैस्तैः प्रबद्धविषयै र्विषमै र्विमुक्त

मेघैर्विमुक्तममलं शरदीव सोमम् ।

आर्य्यां सहायमहमद्यगुरुं दिदृक्षुः

प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥६॥

Prose.—अद्य तुष्टहृदयः स्वजनानुवङ्गः अहं शरद्दिनैर्वैर्विमुक्तं अमलं सोमस्वि तैः तैः प्रवृद्धविषयैः विषमैः (सङ्कटैः) विमुक्तम् आर्य्यासहायम् गुरु दिदृक्षुः (सन्) प्राप्तः अस्मि ।

Eng.—With a view to meet my superior (elder) brother with his wife (attended by his wife), delivered (released) from the various difficulties that reached their climax, just like the shining moon released from the clouds in the autumn, I have with gladdened heart, come here to-day accompanied by my relatives (near and dear ones).

1. तुष्टहृदयः—तुष्टं हृदयं यस्य स बहु। Adj to अहम्। Rama's success in delivering Sita and his arrival have made me तुष्ट।

2. स्वजनानुवङ्गः—स्वे जनाः इति कर्मधा ; तैः अनुवङ्गः (परिवृत्तः) ३तत् ; My तुष्टि has made me come with स्वजन।

3. प्रवृद्धविषयैः—प्रवृद्धाः विषयाः (राज्यच्युति स्त्रीनाशादयः) येषां तैरिति बहु ।

4. आर्य्यासहायम्—आर्य्या सीता सहायः यस्य तमिति बहु ! Adj to गुरुम् ।

रामः—अम्बाः, अभिवादये ।

सर्व्वाः—जाद ! चिरं जीव । दिट्ठिआ वड्ढामो अवसिद-पडिस्सं तुमं कुशलिणं सह वहुए पेक्खिअ । [जात ! चिरं जीव । दिष्ट्या वर्द्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह वध्वा प्रेक्ष्य ।]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्व्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eng. Ram.—I salute you ho mothers !

All.—My darling ! live long. Luckily we meet you alright or in good health with daughter-in-law after you

have fulfilled your vow (or we congratulate ourselves in meeting you etc).

Ram.—I am obliged.

Lakshman.—Mothers ! I salute thee.

All.—Live long ! my darling.

Lakshman.—I am obliged.

सीता—अय्या वन्दामि । [आर्य्याः, वन्दे] ।

सर्व्वाः—वच्छे, चिरमङ्गला होहि [वत्से, चिरमङ्गला भव] ।

सीता—अनुग्गहिदह्मि [अनुगृहीतास्मि] !

भरतः—आर्य अभिवादये, भरतोऽहमस्मि ।

रामः—एह्येहि वत्स, इक्ष्वाकुकुलकुमार, आयुस्मान् भव ।

Eng. Sita.—Noble madams, I salute thee.

All.—My darling ! be ever auspicious.

Sita.—I am obliged.

Bharat.—Venerable sir ! I salute thee ! I am Bharat.

Ram'—Come along ! Ikshvaku-Prince ! come along ! may you live long.

1. चिरमङ्गला—चिरं दीर्घं मङ्गलं कुशलं यस्या सा इति वहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यद्वा मङ्गलम् अस्याः अस्ति इति अर्शआदि अच्; so मङ्गलः = मङ्गलमयः । स्त्रियामाप = मङ्गला । चिरं चिरकालम् मंगला इति रतत् । चिरम् इत्यत्र द्वितीयाविभक्तिस्तु अत्यन्तसंयोगे एव । She has suffered adversities, so the proper वर now is—may you be ever मंगलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥७॥

(See 4th Act, 16th sloka).

भरतः—अनुगृहीतोऽस्मि। आर्ये अभिवादये। भरतोऽहमस्मि।

सीता—अय्यउत्तेन चिरसञ्चारी होहि [आर्यपुत्रेण चिर-सञ्चारी भव]।

भरतः—अनुगृहीतोऽस्मि। आर्य! अभिवादये।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband. (Be ever a follower of my noble husband).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्येहि वत्स! दीर्घायुर्भव। परिष्वजस्व गाढम्। (आलिङ्गति)।

भरतः—अनुगृहीतोऽस्मि। आर्य! प्रतिगृह्यतां राज्यभारः।

रामः— वत्स, कथमिव ?

कैकेयी—जाद, चिराहिलसिदो खु एसो मणोरहो। [जात, चिराभिलषितः खलु एष मनोरथः]।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me (embraces).

Bharat.—I am obliged. (Seeing Rama) venerable sir ! please retake the kingdom (responsiblity of the kingdom).

Ram.—Why, my darling ?

Kaikeyi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्यस्य स इति बहु। After Sita's आशिस्, this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलषितः—चिर (neuter) is long time. चिरम अभिलषितः इति २वत्। अभि+लष्+क्त कर्मणि।

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says "वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says "एष अस्माकम् चिराभिलषित: मनोरथ: ।"

(तत: प्रविशति शत्रुघ्न:)

शत्रुघ्न:—विविधैर्व्यसनै: क्लिष्टमक्लिष्टगुणतेजसम् ।
द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥१०॥

Prose. मे बुद्धि: (निश्चयात्मिका मनोवृत्ति:) विविधै: व्यसनै: क्लिष्टम् (तथापि) अक्लिष्टगुणतेजसं रावणान्तकरं गुरुं (राम) द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior (elder brother or venerable brother) the destroyer of Ravana, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनै:—अनुक्ते कर्त्तरि or करणे ३या । See next.

2. क्लिष्टं—क्लिश् (क्र्यादि) + क्त कर्मणि । Adj to गुरुम् । If क्लिश is taken दिवादि as आत्मनेपद, then it is अकर्मक and व्यसन has करणे ३या । But क्र्यादि क्लिश् is सकर्मक usually ; in that case, व्यसनै: has अनुक्ते कर्त्तरि ३या । Alt. form is क्लिशित: by the rule 'क्लिशः क्त्वानिष्ठयोः' ।

3. अक्लिष्टगुणतेजसम्—गुणाश्च तेजश्च इति गुणतेजांसि द्वन्द्व समास: । न क्लिष्टम् अक्लिष्टमिति नञ् समास: । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुरुम् । अन्तं विनाशं करोति इति अन्त+कृ +ट कर्त्तरि । रावणस्य अन्तकर: तमिति ६तत् । Such a गुरु deserves immediate honour.

(उपगम्य) आर्य्य ! शत्रुघ्नोऽहमभिवादये ।

राम:—एह्येहि वत्स ! स्वस्ति, आयुष्मान् भव ।

शत्रुघ्न:—अनुगृहीतोऽस्मि । आर्य्ये ! अभिवादये ।

सीता—वच्छ चिरं जीव । [वत्स ! चिरं जीव] ।

शत्रुघ्न:—अनुगृहीतोऽस्मि । आर्य्ये ! अभिवादये ।

लक्ष्मणः—स्वस्ति। आयुष्मान् भव।

शत्रुघ्नः—अनुगृहीतोऽस्मि। आर्य! एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः।

Eng. (Having approached) venerable sir! I am satrughna. I salute thee.

Ram.—Come my darling! welcome! live long.

Satrughna.—I am favoured, (obliged). Noble madam! I salute thee.

Sita.—Live long, my darling!

Satrughna.—I am obliged. Noble sir I salute thee.

Laksaman.—Welcome! (may you) live long.

Satrughna.—I am obliged. Venerable sir! Here are Vasistha and Vamdeva accompanied by all the subjects and having taken the materials for coronation, they seek an interview with you.

1. त्वद्दर्शनम्—तव दर्शनमिति इतत्। Obj of अभिलषतः।

2. Remark.—Sita says to शत्रुघ्न—"वत्स चिरं जीव"। Whereas is case of Bharata she said चिरसञ्चारी भव, for भरत wholeheartedly desired to be united with Rama.

(प्र-) तीर्थोदकेन मुनिभिः स्वयमाहृतेन
नानानदीनदगतेन तव प्रसादात्।
इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं
द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥९॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् स्वयमाहृतेन तीर्थोदकेन प्रथमाभिषिक्तं सलिलसिक्तमरविन्दमिव ते मुखं द्रष्टुमिच्छन्ति।

Eng. The sages intend to see your face sprinkled for the first time (or first to see your sprinkled face) with the

holy waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotus wet with water.

1. तीर्थोदकेन—तीर्थं पवित्रम् उदकं इति कर्मधा। यद्वा तीर्थस्य पवित्र-स्थानस्य उदकम् इति ६तत्। तेन; करणे ३या। It is usual to finish coronation by holy तीर्थजल to make the function a true success. See "तीर्थाम्बुपूर्णा घटाः" in I and our notes there.

2. प्रसादात्—प्र+सद्+घञ=प्रसादः। तस्मात्, इतौ ५मी; or प्रसादम् आश्रित्य इति ल्यब्लोपे ५मी। तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः सुप्राप्याणि अभवन् इति भावः। Rama was the incarnation of the Almighty god so the आहरण of तीर्थवारि by the sages was through his प्रसाद majesty or favour. प्रासाद however=palace.

3. प्रथमाभिषिक्तम्—प्रथमम् अभिषिक्तम् इति सुप्सुपा। अभि+सिच्+क्त कर्मणि। Qual मुखम्। They want to see your अभिषिक्त मुख first.

कैकेयी—गच्छ! जाद। अभिलसेहि अभिसेअम् [गच्छ! जात। अभिलष अभिषेकम्]।

रामः—यदाज्ञापयत्यम्बा (निष्क्रान्तः)।

(नेपथ्ये)

जयतु भवान्। जयतु स्वामी। जयतु महाराजः। जयतु देवः। जयतु भद्रमुखः। जयत्वार्य्यः। जयतु रावणान्तकः।

कैकेयी—एदे पुरोहिदा कञ्चुइणो पुत्तअस्स मे विजअघोसं वड्ढयन्तो आसीहि पूजयन्ति। [एते पुरोहिताः कञ्चुकिनः पुत्र-कस्य मे विजयघोष वर्द्धयन्त आशीर्भिः पूजयन्ति]।

सुमित्रा—पइदीओ परिचारआ सज्जना आपुत्तअस्स मे विजयं वर्द्धयन्ति। [प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्द्धयन्ति]

Eng. Kaikeyi.—Go my darling ! accept the coronation.

Ram.—As my mother commands, (exit).

(Behind the scene or in the green-room)

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorious.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Sumitra, The subjects, the attendants (followers) as well as the good (pious) people are honouring my beloved son with cries of victory.

1. अभिलष—अभि+लष+लोट हि। Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permisson, see our notes under "चिराभिलषित: एष मनोरथ:"।

2. पुत्रकस्य—पुत्र+अनुकम्पायाम् (स्वार्थे) कन्। तस्य। कर्मणि षष्ठी।

Remark.—The पुरोहित said "भवान् जयतु", the कञ्चुकिन् said "स्वामी जयतु"। The प्रकृति (प्रजा) uttered "महाराजो जयतु" the परिचारिका said "देवी जयतु" (cp"स्वामी भट्टारको देवेति चाधमैः"&c), some of these said "भद्रमुखो जयतु" some uttered "जयतु आर्य्यः" and others again said "रावणान्तकरो जयतु"।

(नेपथ्ये)

भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः।

हत्वा रिपुप्रभवमप्रतिमंतमोघं
सूर्य्योन्धकारमिव शौर्य्यमयैर्मयूखैः।
सीतामवाप्य सकलाशुभवर्जनीयां
रामो मही जयति सर्व्वजनाभिरामः ॥१०॥

Prose.—सूर्य:अन्धकारमिव शौर्यमयैः मयूखैः रिपुप्रभवम् अप्रतिमं तमौघं (रावणादिकं) हत्वा सकलाशुभवर्जनीयाम् सीतामवाप्य सर्वजनाभिरामो रामः मह्रीं जयति।

Eng.—(Behind the scene) oh you ascetics the dwellers (the settlers) in Janasthan! please lend your ears (please listen)। just like the sun that dispels the darkness with his rays, Ramchandra who is agreeable to all (the gladdener of all) has done away with the unparalleled (tremendous) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity (bereft of all inauspicious characteristics) is now ruling the earth (is now lording it over the world).

1. जनस्थाननिवासिनः—जनानां स्थानमिति ६तत्; तत्र निवसन्ति येते इति जनस्थान+नि+वस्+णिनि कर्त्तरि ताच्छील्ये साधुकारिणि वा। उपपदतत्। This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मयूखैः—करणे तृतीया।

3. रिपुप्रभवम्—रिपुः प्रभवः उत्पत्तिस्थानम् यस्यतमिति वहु।

4. अप्रतिमम्—adj to तमौघम्। अविद्यमाना प्रतिमा यस्य तमिति वहु।

5. तमौघम्—क्ष शाब्दिकम्, आधारहीनत्वादिकं च। तमानाम् ओघः तमिति। obj to हत्वा। तमस् is the common stem not तम। तम is also sometimes sanctioned by the author of the lexicon as sabda-ratnavali. If the base तम (अकारान्त) is objected to, then it is an आर्षप्रयोग। usual form will be तम ओघः।

6. सकलाशुभवर्जनीयाम्—adj to सीताम्। शुभविरोधि इति अशुभम्। नञतत्। कलया सह वर्त्तमानं यत् तदिति वहु। सकलम् अशुभम्; तेन वर्जनीया तामिति ३तत्। By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक in the sense of conquering as it is अकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्तस्स मे विजअघोसणा वट्टइ [अस्महे (अहो) पुत्रस्य मे विजयघोषणा वर्द्धते]।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

(ततः प्रविशति कृताभिषेको रामः सपरिवारः)

रामः—(विलोक्य आकाशे) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।
राजा किलास्मि भुवि सत्कृतभारवाही
धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

Prose—भो तात ! (त्वं) स्वर्गेऽपि तुष्टिम् उपगच्छ । दैन्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् (भवति), भुवि सत्कृतभारवाही राजाऽस्मि किल । (मया) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् (स्वीकृतम्) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule (protect) the people justly (in accordance with the holy codes).

1. सत्कृतभारवाही—सत्+कृ+क्त कर्मणि=सत्कृतः आदृतः सम्मानितः। तादृशः भारः राज्यरक्षारूपो सम्मानजनको भारः इति कर्मधा। भृ+घञ भारः। तं वोढ़ुम् शीलं यस्य स इति सत्कृतभार+वह+णिनि कर्त्तरि। उपपद तत्। adj to अहम। यद्वा सत्कृतं कर्म येषां ते सत्कृताः=पुण्यशीला जनाः राजानः। तेषां भारः। तं वहतीति कर्तरि णिनिः।

2. लोकपरिरक्षणम्—परि+रक्ष्+ल्युट=परिरक्षणम। लोकानां जनानां भुवनानां वा परिरक्षणम इति ६तत्। Comp "नृपस्य वर्णाश्रमपालनं यत् स एव धर्मो मनुना प्रणीतः' —Rag. XIV,

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाही amply shows this.

In the second place the king had to take oath (like our present-day ruler) to rule his subjects constitutionally. The word अभ्युपेतम् shows the idea of taking oath whereas the word धर्मेण conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्
विकसितक्षतमौलिं तीर्थतोयाभिषिक्तम् ।
गुरुमधिगतलीलम् वन्द्यमानं जनौघै-
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥१२॥

Prose.—अधिगतनृपशब्दम धार्यमाणातपत्रम विकसितक्षतमौलिम तीर्थतोयाभिषिक्तं अधिगतलीलं जनौघैः वन्द्यमानम नवशशिनमिव आर्यम् गुरुं पश्यतो मे न तृप्तिः (अस्ति) ।

Eng. I do not reach the end of my satisfaction while gazing at my venerable brother who appears like the newly risingmoon, who has been blessed with the appellation "king", (who has won the title "king"), upon whom is held the royal umbrella whose crown has been rendered shining, who has been sprinkled over with the holy waters, who has assumed the duties of a king and is being adored by the people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सहसुपा । अधिगतः नृपशब्दः येन तमिति बहु ।

2. धार्यमाणातपत्रम—धृ+शानच, कर्मणि ; आतपात् त्रायते इति आतप+त्रै+क । धार्यमाणम आतपत्रम यस्मिन् स इति बहु ।

3. विकसितक्षतमौलिम—वि+कस+क्त कर्त्तरि । विकसितं यथातथा क्षतम सहसुपा । तादृशः मौलिर्यस्य स इति बहु ; or क्षत is शोभित । विकसितः (अतः क्षतः=शोभितः) मौलिर्यस्य ।

4. अधिगतलीलम—लीला is grace of a king. अधिगता लीला राजविलासः येन तमिति बहु ।

5. वन्द्यमानम—वन्द्—कर्मणि शानच्। Its अनुक्त कर्त्ता is जनौघैः।

6. नवशशिनम—नवः शशी इति कर्मधा। तम इति उपमानकर्म। Such a moon is eagerly looked at by all, as Rama was now. See Rag II,

शत्रुघ्नः—एतदार्य्याभिषेकेन कुलं मे नष्टकल्मषम्।
पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥१२॥

Prose.—आर्य्याभिषेकेन नष्टकल्मषम् (नष्टप्रायम) एतत् मे कुलं सोमस्य उदये जगदिव पुनः प्रकाशतां याति।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्मषं—नष्टं कल्मषं यस्मात् तदिति बहु ; adj to कुलम। नश्+क्त कर्त्तरि। Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be normal as before.

रामः—वत्स लक्ष्मण! अधिगतराज्योऽहमस्मि।

लक्ष्मणः—दिष्ट्या भवान् वर्द्धते।

(प्रविश्य) काञ्चुकीयः—जयतु महाराजः। एष खलु तत्र-भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्दजाम्बवद्धनूमत्-प्रमुखाश्चानुगच्छन्तो विज्ञापयन्ति, दिष्ट्याभवान् वर्द्धते इति।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम्।

Eng. Ram—My darlig Lakshman! now I have gained the kingdom (throne),

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N.B.—Mr. V. S. Apte likes this sort of English rendering).

(Having entered) Chamberlain.—Let victory attend His Majesty. This venerable Vibhishan tells you—your followers Sugriva, Nila, Mainda, Jambavat Hanumat and the

like also inform you that fortunately you prosper (or that they congratulate you on your rise).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराज्यः—अधिगतं प्राप्तं राज्यं येन स इति वहु।

2. अनुगच्छन्तः—अनु+गम शतृ; १मा वहुवचन। Used here as a noun in the sense of अनुगामी जन (follower).

काञ्चुकीयः—यदाज्ञापयति महाराजः।

कैकेयी—धस्सा खु ह्मि। इदं अब्भुदअं अओज्झाअं पेक्खिदुमिच्छामि। [धन्या खल्वस्मि। इममभ्युदयमयोध्यायाम् प्रेक्षितुमिच्छामि]।

रामः—द्रक्ष्यति भवती। (विलोक्य) अये प्रभाभिर्वनमिदमखिलं सूर्य्यवत् प्रतिभाति। (विभाव्य) आ ज्ञातम्। सम्प्राप्तम् पुष्पकम् दिवि रावणस्य विमानम्। कृतसमयमिदं स्मृतमात्रमुपगच्छतीति। तत् सर्वैरारुह्यताम्। (सर्वे आरोहन्ति)।

Eng. Chambarlain.—As His Majesty commands,

Kaikeyi.—Really blessed am I. I intend (long) to see this prosperity (festivity or coronation) at Ayodhya.

Ram.—You will see mother (madam !) (Looking around) well ! how it is that the whole of the forest appears illuminating like the sun ! (Having thought), yes ! I remember)—

Ravana's aerial car known as Puspaka has been present (has appeared or has made its appearance) in the sky; according to (or following) the condition it arrives whenever thought of, Then let all of us (every one) get into it, (All ascend the car).

I, आ—इति स्मरणे अव्ययम।

2. कृतसमयम—adj to इदम। कृतः समयः येन तदिति बहु।

3. भूतमात्रम—भूतम एव इति मयूरव्यंसकादित्वात् नित्यसमासः। Adverb qual उपगच्छति।

रामः—अद्यैव यास्यामि पुरीमयोध्याम्।
सम्बन्धिमित्रैरनुगम्यमानः।
लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां
चन्द्रं सनक्षत्रमिवोदयस्थम् ॥१४॥

Prose.—अद्यैव अहम सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि। अद्यैव च नागरास्त्वाम सनक्षत्रम् उदयस्थं चन्द्रमिव पश्यन्तु।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies (friends) and relatives.

Lakshman.—Let the citizens behold you this very day just like the rising moon attended by stars.

1. सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि द्वन्द्वसमासः। सम+बन्ध घञ=सम्बन्धः। सम्बन्ध+इन्=सम्बन्धिन्। अनुक्त कर्त्ता of अनुगम्यमानः।

2, नागराः—नगरे वसन्ति ये ते इति नगर+अण्; plural,

3. सनक्षत्रम—नक्षत्रैः सह वर्त्तमानः यः स इति बहु; adj to चन्द्रम।

4. उदयस्थम—उद+इ+अच्=उदयः। तत्र तिष्ठति इति स्था+क। adj to चन्द्रम्। Let your arrival at Ayodhya with all be like moon's rise attended with shining stars.

(भरतवाक्यम्)

यथा रामश्च जानक्या बन्धुभिश्च समागतः।
तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥१५॥
(निष्क्रान्ताः सर्वे) ॥सप्तमोऽङ्कः॥

Prose.—यथा रामः जानक्या च बन्धुभिश्च समागतः, तथा लक्ष्म्या समायुक्तः नः राजा भूमिं प्रशास्तु।

Eng. (Bharata's utterance)—Just as Ramchandra has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth.

1. लक्ष्म्या &c—अनुक्ते कर्त्तरि ३या।

2. समायुक्तः—सम+आ युज् क्त कर्मणि ; adj to राजा।

3. प्रशास्तु—प्र+शास् लोट तुप्।

4. निष्क्रान्ताः सर्वे=Exit All or exit omnes

सर्वे अभिनेतारः रङ्गमञ्चात् बहिर्गताः इत्यर्थः।

Remark, (i) भरतवाक्यम—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions ; भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the andience and all. Cp "वरप्रदानसम्प्राप्तिः काव्यसंहार इति भरतवाक्यम नटवाक्यम। नाटकाभिनयसमाप्तिः सामाजिकेभ्यो नटेन आशीर्दीयते"—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रस्तावना is over.

(ii) Bhasa's other भरतवाक्य contains "राजसिंहः प्रशास्तुनः" (See Swopna) etc, showing आशिस् for a peaceful good protection by the king.

॥ इति श्रीमहाकविभासकृतम् प्रतिमानाटकम् समाप्तम् ॥

TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिमानाटक। Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q. 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans. See Intro.

Q 6. Discuse the appropriateness of the Title of the drama. Ans. See Intro. and Tika.

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana. Here our poet says that she did रामनिर्वासन to fructify मुनिशाप and that too at the advice of वशिष्ठ etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काञ्चनपार्श्व मृग ?

Ans. By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face, also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्त्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कुलपति by Rama. Thus is Sita stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported magnified.

Q 10. Mark slokas 3, 5, 8, 14, 18, 22, 25, 29, 39 in Act I. sls 2, 19, 21 in Act II ; sls 2. 6, 8, 10, 12, 14, 18, 19, 22, 23, and 24 in Act III ; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV ; sls 1, 2, 11. in Act V, sls 1. ?, 3, 12, 13 in VI ; sl 2, 4. 6, 9, 10, 11, 12, in Act VII,

11. Define the terms—स्वगत वा आत्मगत, नान्दी, स्थापना, प्रस्तावना, प्रवेशक, विष्कम्भक, विदूषक, काञ्चुकीय, प्रतिहारी and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadatika and Cheti in Act I ; of दशरथ and सुमन्त्र in Act II ; of सुमन्त्र and भरत in Act IV ; of Rama and disguised Ravana in Act V ; and also give a summary of Act IV here d-scribing Rama and Bharata's meeting at Rama's वनवासाश्रम ।

For Ans. See substance Act by Act, also Eng, Trans, at the (respective) proper places of the Text.